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LUITPOLD ST., 24,
BERLIN, W.,
MAY 14, 1905.

IN a recent Berlin letter I promised to translate for the readers of THE MUSICAL COURIER Wagner's explanation of the "Eroica" symphony. That promise I shall now fulfill. As, however, the introductory paragraph of Wagner's essay has already been given, a paragraph in which he defines the word "hero" in its broad sense to mean the entire man, man in his complete makeup of emotional capacity, I shall now merely give his notes upon each separate part of the symphony.

Of the movements in turn Wagner eloquently writes: "The first movement comprehends, as in one glowing focus, all the feelings of a rich, manly nature in restless and youthfully active play of emotion. Bliss and woe, joy and sorrow, exaltation and dejection, reason and longing, yearning and revel, courage, obstinacy and an unruly self reliance interchange and press upon one another, densely and simultaneously, so that while we collectively feel all of these sensations, no single one of them can be disassociated from the others, but our understanding must always turn only toward the unified whole, which imparts itself to us as being the man capable of all emotion. Now all of these emotions proceed from one ground quality—the quality of strength. This strength, endlessly intensified by all impressions of sensation, and driven to expression of the over fullness of its being, is the moving prime impulse of this composition. Toward the middle of the 'allegro con brio' it rolls up into annihilating power, and in its most obstinate demonstrations we think we see before us a crasher of worlds, a Titan who wrestles with the gods.

"This destroying power which fills us at once with fascination and terror, presses on to a tragic catastrophe whose grave significance the symphony demonstrates to our consciousness in the second movement. The composer clothes this demonstration in the musical garb of a funeral march. An emotion controlled in profound sorrow and swayed into solemn mourning communicates itself to us through tender phrase; serious, manly melancholy, by virtue of complaint, resolves itself into melting emotion, remembrance the tears of love, inner exaltation, and inspired outcry. From sorrow springs forth a new strength, which fills us with elevated ardor; as nourishment for this strength again involuntarily we revert to sorrow, and to her we surrender ourselves even unto death in soba. At just this point, however, we gather together our fullest strength. We will not submit, but endure. We do not suppress our mourning, but we now bear it aloft on the strong wave of a courageous, manly heart.

This strength, divested of its annihilating power through its own deep sorrow, is revealed to us in the third movement only in its sprightly joyousness. The wild bluster has changed to fresh, courageous activity; we now have before us the lovable, joyous man, who roams through the open fields of nature, rejoicing; who smilingly gazes over the meadows and winds his merry horn upon wooded hills. What he feels in all of this the master expresses to us in the lusty, jolly scherzo, making us to hear just those hunting horns, which themselves give musical utterance to the beautiful, joyous and still tenderly emotional excitement of man. In the third movement the composer shows us man from a side in sharp contrast to that which he laid

before us in the preceding funeral march. There he shows us the man of deep and powerful suffering—here the man of happiness and joyous activity.

Both of these sides—suffering strength and joyous activity—the master now links together in the fourth and last movement, in order finally to present to us the whole, man harmonious with himself in the emotions by which the thought of suffering shapes itself to the germination of activity. This finale is the complete, clear and elucidating counterpart of the first movement. As we there saw all human emotions now press upon each other in endless manifold expression, now violently and in disassociation push away from one another, so here the manifold difference is merged into unity—all these emotions meanwhile harmoniously comprehending conclusions within themselves—a unity which exhibits itself to us in plastic, pleasing form. This form the master next welds fast into a highly simple theme which stands before us sure and well defined, and is capable of endless development from tenderest delicacy to the most intense power. About this theme, which we can almost regard as the fixed, manly individuality, wind and entwine from the beginning of the movement all the tenderer and more refined feelings that work out into a demonstration of the pure womanly element that finally reveals itself to the manly principal theme, which has been striding along energetically through the whole composition in always increasing sympathy as the all conquering power—love. At the end of the movement this power forces full, broad entry into the heart. The restless agitation is stilled; love speaks in noble, moving peace, beginning soothingly and tenderly, intensifying into delicious height of feeling, finally including the whole heart and its deepest depth. Here it is that once more the heart utters the thought of life's sorrow. Here again the loving breast swells into sadness—the breast which enfolds woe in its bliss, as woe and bliss, pure human feeling, are one and the same. Here again the heart thrills, and the rich tears of noble manhood rise, and yet out of the sweetness of sorrow breaks forth the jubilation of strength—the strength which has wedded itself to love, and in the now complete and perfect man exultingly calls us to the acknowledgment of its divinity."

My assistant, Florence Allen, who has made a thorough study of the "Eroica" symphony, comments upon the above essay as follows:

"That Wagner's conception of the 'Eroica' is in part adequate to the sublime thought underlying the symphony is without doubt evident. The first movement, especially, bears stamped on its inborn individuality the very ideas which Wagner interpreted it to express. The young hero power of its leading E flat theme, the wonderful grace of its transitional melodies, the utter joyousness of the descending violin phrase, with its initial staccato lilt, the ineffable radiance of beauty which halos in far off spiritual light the exalted B flat motive taken by clarinet, flute and oboe, the crashing periods of brazen fury which contrast with the former wealth of tenderness—all these play upon each other in a very riot of luxurious vigor which fittingly may be considered to express nothing less than the broadest hero, man, in the glory of his matchless strength, human and divine.

It is not in his idea of this first movement, however, that Wagner displays his keenest perception of the symphony's meaning. Rather in the 'Funeral March' is it that he reveals an intuitive sureness of conception to which few critics of the 'Eroica' had heretofore attained. The aforesaid countless critics had understood the first movement fairly well, but in the second their imaginative brains led them all awry. They held to the letter of the thought that this 'Funeral March' celebrated the death of a hero, and so each commentator held up his didactic index finger and pointed out in the music's noble measures a hearse and mourners, black horses in sable plumes, actual mortal death—and the proper conclusion of the symphony's underlying idea.

Having parcelled out so literal an interpretation, when the scherzo came upon them in its unshackled gaiety and lightness the critics could see no further connection between music and title, and stamped the last two movements 'verrückt.' 'The hero is dead,' they cried, 'and now here they are dancing on the grave of him! Incoherence indeed!' Even Berlioz, the arch heretic of his musical era, tried to bridge the gap between fact and fancy, and claimed that the scherzo represented games, forsooth, funeral sports, around the hero's pyre. And so the analysts attempted to patch together Beethoven's meaning, as though the only possible death were death of the flesh and as though the sorrowing struggle for ideals, the dimming of faith and the dying away of hope were not a natural funeral march in any hero's life, and one of which Beethoven, of all men, would feel the significance most keenly. In interpreting the 'Funeral March' as 'suffering strength' Wagner gave it a meaning which could fittingly call for development in the two following movements, and at the same time adequately express the feelings of Beethoven himself.

In regard to the scherzo, as I have mentioned above, many encyclopedists differ from Wagner, asserting it to have no connection at all with the 'program' of the symphony, and claiming that its only aim is rhetorical in character. This part of the 'Eroica,' they would say, is a mere tonal offset to the sombre coloring of the 'Funeral March,' and a pleasing transition to the finale. It would seem unnatural, however, for Beethoven to insert a meaningless episode into a composition which for those days was thoroughly revolutionary, which took two years in the shaping, and is allowedly teeming with definite meaning. And, indeed, looking at the 'Funeral March' in the figurative sense of 'suffering strength,' Wagner's poetic interpretation of the scherzo is both natural and satisfying. The sparkling staccato of its initial theme and the breezy power of the horn fanfare in the trio cannot but perfectly give utterance to the hero's regained joyousness and confidence, confidence even heightened by the remembrance of the leaden sorrow from which he has just been freed.

As to the finale, however, in my opinion, Wagner's interpretation utterly fails in logical sequence, in nobility of thought, and in being true to Beethoven's own purpose. That the perfect man evolved by the counterplay of sorrow nobly borne and joy magnificently felt should be dominated in the end by any selfish power seems to me opposed, first of all, to Wagner's primary conceptions of the symphony. He has made the foundation idea of the whole work 'strength,' strength at strife with itself, suffering, and joyful, and now he would conclude by having his hero faint limply back into the arms of an ignoble attainment. The conceptions which he himself has already strongly upheld, namely that the first movement pictures restless self-combat, the second sorrowful renunciation and the third joy predominant over sadness (with renunciation still tinging the background purple), are far too powerful logically to develop into so anticlimatic a dénouement.

That Beethoven himself could hardly have intended such an interpretation is indicated by the fact that the principal theme of this finale was taken from his music to 'Prometheus,' and, therefore, to his own mind must have had still clinging about it a suggestion of self-sacrifice. Then, too, in his whole character and life Beethoven shows that he would demand of a 'hero,' not necessarily military prowess, but none the less strong and ceaseless fighting of battles. The ruggedly noble composer would never have agreed that man was to reach his highest perfection through sating attainment. Rather would he have made the last utterance of his hero that of the man who has strained at and grasped the highest through struggle and abnegation. To this end the last movement is joyous and serene, not with the gladness of mere pleasure, but with the content of him who, 'wrapping the mantle of his couch about him, lies down to pleasant dreams.' The finale of

the "Eroica" can never rightly be said to signify that Alexander has at last succumbed to the charms of an incomparable Thais, but rather that some Cyrano, who has fought the harder simply because there was no chance of success, has fittingly ended his life symphony, bearing with him the one thing inviolate—his knightly plume.

Amy Rolda, the young English soprano, made a successful appearance at a Schiller-Feier given in the Philharmonie Wednesday night. She sang Tchaikowsky's aria to "Johanna's Farewell to the Mountains" (from Schiller's "Maid of Orleans"), displaying intense feeling, musical intelligence and a voice of good range, dramatic timbre and very pleasing quality. Miss Rolda does not as yet exhibit the absolute vocal control necessary to the greatest singing. At times she fell into tremolo, and she was not always smooth in her transitions from tone to tone. None the less her earnestness, her vocal gifts and her genuine musical understanding made her work highly interesting, and she thoroughly deserved the warm applause accorded her by the immense audience.

Josef Frischen scored the greatest success of his life at a big concert given at Brunswick on the 9th in commemoration of the Schiller celebration. With the Royal Orchestra of Hanover and a mixed chorus 500 strong he gave a rendering of Max Bruch's musical setting to Schiller's "Glocke," which, according to all accounts, put in the shade any musical performance that ever took place in that venerable city. At its close the audience rose at Frischen in a body, cheered, yelled, waved their handkerchiefs, and carried on like mad. An eyewitness (and a good musician) told me that it was one of the grandest choral performances he had ever heard. Frischen is a young Nikisch.

Archduke Wilhelm Ernst, of Weimar, has given 150,000 marks to the Archducal Music and Orchestral School of that town. The gift is in memory of the duke's wife, Caroline, who was passionately fond of music.

Richard Burmeister will concertize in London shortly, appearing both as soloist and as ensemble player in conjunction with Max Lewinger, concertmeister of the Dresden Royal Orchestra. Mr. Burmeister will spend the holidays on the Island of Rügen, in the Baltic Sea, where he will hold a special summer course of piano instruction.

During Pentecost Felix Weingartner will conduct a five days' music festival at Amsterdam, which will conclude with Berlioz's "Harold" and Beethoven's "Ninth" symphony.

Carmen Sylva, Roumania's gifted queen, is the librettist of a new opera entitled "Mărioara," the première of which took place at Prague the other day. The story of the work deals with an interesting old Roumanian legend, and as its musical setting by G. Cosmovici and Konrad Schmiedler, though not strikingly original, is quite effective, the opera as a whole scored a marked success.

Hamburg is soon to have a new "music palace" which will be one of the largest and most finely equipped concert halls in all Germany. The building, which is to be com-

pleted by the opening of next season, will contain two auditoriums with a seating capacity of 1,700 and 500 persons, respectively, as well as convenient rehearsal rooms. Moreover, its "palatial" character is evidenced by the fact that it is to have three elevators, one of which would be a decided innovation in the ordinary German music hall.

Ernst von Wolzogen's new operetta theatre, the "Thalia," about which I recently wrote, opened its performances with a production of a mediocrity, Wieland's "King Midas," as set to music by Hans Hermann. Both text and score were weak, and the reception accorded the work was far from being enthusiastic. The second novelty put forth at this same theatre, "Die Bäder von Lucca," was much more successful. The libretto, which was built up by Von Wolzogen himself on an episode from Heine's "Italian Journey," is graceful and pleasing, and the music, by Bogumil Zepler, is tasteful and well suited to the words.

ARTHUR M. ABELL.

SALT LAKE CITY.

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THE last concert for this season of the Salt Lake Symphony Orchestra was a successful affair. Leader Shepherd did a musicianly piece of conducting in the accompaniment to the Concertstück of Chaminade, an odd, but interesting work, played in stunning fashion by a talented technician and pianist, Genevieve Ellerbeck. This lady has been for a number of years the pupil of Gratia Flanders, who enjoys a high standing in the field of piano pedagogues of the Western country. Miss Ellerbeck played with dash, exactness and much delicacy. In the brilliant cadenza she especially surprised and charmed her audience. As encore Miss Ellerbeck gave the delightful valse in E minor of Chopin.

Hugh Dougall, our splendid baritone, made good in the rare "Vision Fugitive" (Massenet). The orchestra strayed from the baton occasionally, a fact which marred the otherwise excellent performance.

Dougall has a beautiful voice, is scholarly in his interpretation and sings with more repose and expression than is often the case with young baritone singers. He had a rousing reception and responded with "The Night Has a Thousand Eyes," artistically sung, and to which Conductor Shepherd played the accompaniment.

Mrs. Trumbo-McGurrian played a potpourri upon the harp. The lady has had exceptional advantages in perfecting herself. In the harp part to the Largo Mrs. McGurrian gave much pleasure.

The University Club gave a musicale some time ago, the following artists taking part: Agnes Osborne, pianist; Agatha Berkhoel, contralto; Willard Weihe, violinist; Hugh Dougall, baritone, and J. J. McClellan, accompanist. The club rooms were made charming by the presence of the élite of the city and by artistically placed decorations.

Madame Swenson's pupils gave a remarkably smooth performance of the operetta "The Tyrolean Queen" at the Salt Lake Theatre last week. The madame had the assistance of that able stage manager, John D. Spencer, and

the business end was cleverly handled by John E. Hansen. It was, without question, the most pretentious undertaking of the past few years, the entire performance being given by pupils of this well known and respected teacher. The chorus work was entirely praiseworthy.

The pupils of Hugh Dougall acquitted themselves in a most excellent manner in a recital in Clayton Hall Tuesday night.

Conductor Shepherd, of the Symphony Orchestra, is now in New York city on business. He will visit his alma mater at Boston before returning.

The Ogden Tabernacle Choir will go in a body to the Portland Exposition in August. This is one of the best singing bodies in the entire West (and they would create enthusiasm in the East), and their going, 250 strong, will be a big attraction on Utah Day at the fair. Joseph Balantyne is the leading musician of the city of Ogden and has done more for good music in that vicinity than any other dozen men. He has the entire support of the presiding authorities of his State and the respect of the musicians of the State.

Ysaye had a great reception at his recital last Thursday night. He had the entire audience at his command. No one revelled more in his supreme artistry than did our own great violinist, Willard Weihe, who was made so much of by the Belgian master. Weihe is going to San Francisco to hear several of the concerts Ysaye is to give there and if a return engagement can be arranged for Ysaye will play here June 7, in which event Ysaye has invited Weihe to play the double violin concerto of Bach with him, a compliment that delights Salt Lakers.

Clarence Eddy will give an organ recital in the Mormon Tabernacle on the night of June 12, assisted by Grace Morei Dickman, the New York contralto. The engagement will be managed by J. J. McClellan, the Tabernacle organist. Eddy will play a great program and will receive an enthusiastic welcome.

Fred C. Graham, the tenor, has accepted the post of music director of the Congregational Church of this city, where that old artist, Thomas Radcliffe, pupil of W. T. Best, is the organist. Under such auspicious conditions the music at this church should be very fine, and so it is. Mrs. Melvin, former directress, has gone to her home at Washington, D. C.

Artists Coached by Falk.

EDWARD JOHNSON, Emilio de Gogorza and Marie Rappold are three of the numerous singers who were coached by William J. Falk in opera and oratorio parts.

Among the new singers in the field now studying with Mr. Falk are Millicent Brennan, of Ottawa, Canada; Judith Anderson, of Salt Lake City; Millie E. Pottgieser, a contralto from St. Paul, Minn., and Harry P. Toogood, a tenor from Ohio. Miss Anderson has just returned from two years' study in Paris, and the fact that she needs Mr. Falk's training in her work is another proof of his skill as a teacher of repertory.

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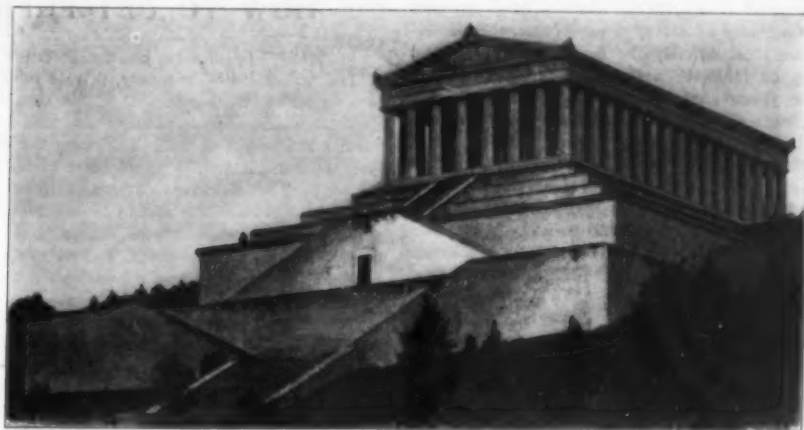
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WALNHALLA, REGENSBURG, NEAR MUNICH, GERMANY.

BEETHOVEN'S sixth and seventh symphonies were the numbers given at the first of the Volks Symphonie concerts under Peter Raabe. The hall was crowded to suffocation, as has been the case at these concerts throughout the production of the Beethoven symphony cycle. The "Pastorale" was admirably rendered, but in the seventh there appeared to be a tendency to rush the tempo.

The program of the eighth concert of the Royal Academy of Music, with the orchestra of the Opera under Felix Mottl, was composed of Max Schillings' symphonie fantasia, "See Morgen," conducted by the composer; "Die Heintzelmännchen," a tone poem for bass voice and orchestra, by Hans Pfitzner (op. 14), given for the first time, in which Paul Knüpfer was the soloist, and, in conclusion, Beethoven's sixth symphony.

On the same evening the last of the "Popular Chamber Music Evenings" was given at the Kaim Saal, with a choice program consisting of three Beethoven selections, namely, the E flat major trio for piano, violin and cello; the "Kreutzer" sonata, and the C minor trio, op. 1 No. 3. All three works were delightfully played in a fashion that formed a fitting close to a series of concerts whose high standard of excellence, maintained from the beginning, has raised them to an important rank in the musical events of this and future seasons.

Georg Schnéevoigt's sixth and last concert of the season with the Kaim Orchestra took place the following evening. The program was as follows: Brahms' fourth

symphony in E minor; Weingartner's first symphony, G major; the prelude to "Tristan and Isolde," and the overture to "Tannhäuser." It was a magnificent performance, in every way worthy of Schnéevoigt, and it was followed by a tempest of applause.

The Munich String Quartet, with Bernhard Stavenhagen, gave a concert on the same evening in the Bayerischen Hof, their program consisting of Mozart's G minor quartet, the Brahms quartet in A major (op. 26), and Schubert's "Forellen" quintet (op. 114). Unwilling to miss the last Schnéevoigt concert, I was obliged to forego this interesting séance.

The following week opened with a piano recital by Carola Mikorey, daughter of Max Mikorey, of the Royal Opera. She played a chromatic fantasia and fugue by Bach, Beethoven's G major rondo (op. 49, No. 2), his F sharp major sonata (op. 78), the A flat major sonata (op. 110), and Liszt's B minor sonata in one movement.

The young pianist displays great talent and promise. She has a fluent technique, and her work was often marked by delicacy of tone and sentiment, as well as considerable power and vigor. She is not a sufficiently mature pianist, however, to attempt a public performance of such works as the Beethoven op. 110. It is far beyond the heights and depths to which she has at present attained.

A concert which proved one of the gems of the season was given in the Bayerischen Hof by Hugo Heermann, assisted by the pianist Hermann Klum. The numbers given were three sonatas for piano and violin: Beethoven's in G major, op. 30, No. 3; Schumann's in D minor, op. 121, and Brahms' in D minor, op. 108.

It is unnecessary to attempt a detailed description of the playing of that great artist, Heermann, which is so universally known and admired. Suffice it to say that the rare beauty and purity of his tone were combined with an exalted and inspired fervor and poetry of thought and utterance that raised his performance to ideal heights. Klum, the pianist, proved an able and sympathetic assistant.

The eighth and ninth Beethoven symphonies were presented at the last Volks Symphonie concert. In the chorus of the ninth, the solo quartet was composed of Marie Hösl, soprano; Amalie Ginkiewicz, contralto; Josef Kellerer, tenor, and Josef Loritz, basso.

Friday of the same week Marie Knabl and Franz Bergen, both members of the Munich Vocal Quartet, gave a "Song and Duet Evening" in the Museum Hall. The composer Max Reger was the accompanist. The program consisted of duets for soprano and tenor, by Schubert and Cornelius; songs for soprano and songs for tenor, by Max von Erdmannsdorfer, and duets for soprano and tenor, by Robert Schumann. Neither the voice nor the work of either of the singers call for special remark. Max Reger's charming accompaniments formed the chief feature of the concert. He has a beautiful touch and is always in perfect sympathy and accord with the singer.

Palm Sunday Bach's "Music of the Passion According to St. John" was given at the Odeon by the Royal Opera Orchestra, under Mottl. Among the singers the soloists were: Frau Bosetti, soprano, and Frau Preuse-Matzenauer, contralto, from the Royal Opera; Dr. R. Walter was the tenor and Herr Werner-Koffka the bass. Anton Dressler sang the part of Christus; Herr Brodersen, of the Opera, Pilatus, and Herr Mayer, Petrus. Herr Ankenbrank, of Nuremberg, was the Evangelist. Mottl conducted with his usual fine interpretative powers, precision and authority; and the orchestra, as always when in his hands, did admirable work.

Elsie Playfair, the young violinist from Paris, gave a sonata evening in the Bayerischen Hof the following Tuesday, assisted by Marianne Lettenbauer, pianist. The program comprised Beethoven's C minor sonata, for piano and violin, op. 30, No. 2; sonata in A major (op. 100), Brahms, and sonata in C minor, op. 45, by Grieg.

Miss Playfair played her numbers with immense temperament and a breadth and authority of interpretation astonishing in so young an artist. She has a beautiful tone and abundance of technic and expression.

The audience were in raptures and treated the youthful violinist to a real ovation at the close of the concert.

The annual musical festival at Graz will occur the end of this month.

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OTIE CHEW.

Certain Significant Points in Her Successes of This Season.

 OTIE CHEW, the charming young English violinist, has just completed a season of exceptional success. As the main features of her year's achievements have already been described in these columns, it is not necessary to speak of them in detail. It is enough to say that both in her Berlin appearance (two concerts with the Philharmonic Orchestra and an evening of sonatas for violin and piano), as well as in a tour of the principal cities of Germany, Miss Chew has only heightened the favorable impression which she has always made upon discriminating critics.

One concert, in especial, however, is worthy of particular mention, because it served to bring into sharp emphasis those qualities which give Miss Chew an unusual place among the younger violinists. This concert was the "Sonaten-Abend," which she gave in Bechstein Hall in the last of February, with the pianist, Richard Buhlig. The task which the little artist had laid upon herself was not light—sonatas by Bach, Brahms and César Franck, each in its own line fathomless in depth and nobility of thought, and each not superficially attractive in expression. Many a more famous violinist has lulled his hearers into weary sleep by a rendering of just such sonatas—works that must be played with understanding or utterly pall. In this somewhat formidable program Miss Chew displayed so profound a realization of the true meaning of each composition that critics and audience alike were unstinted in their praise.

That a mere girl should win her supreme success in a sonata program is at once notable and significant. Any one with good harmonics, fleet fingers and animal spirits can toss off Sarasate's "Zigeunerweisen" in a way to thrill the hearts of an assembly in the town hall at Kalamazoo. When so young an artist assaults three intricate compositions in the face of the world's musical centre and wins not a passing commendation, but unanimous praise and encouragement she may justly feel that she has won. In that one concert Miss Chew placed herself high among the ranks of serious artists, those who play not because their ear delights in a tune, but because it is their divine faculty so to do.

To those who had watched Miss Chew's advancement for any length of time her success this season came only as a fulfillment of their own prophecies. All who have come in touch with her have been compelled to predict for her a fine career simply because in all that she does and is there is plain evidence of the sincere artist. Over and above her brilliant technic, over and above her power to draw a tone of peculiar beauty and sweetness, over and above her winsome grace of musical expression Miss Chew is endowed first and foremost with a true musician's spirit which is apparent in everything she plays. In all of her concerts she has proved herself in every sense of the word a sterling artist, a violinist who will not pamper the public taste, nor sully her high ideals of music under any consideration whatever. Miss Chew plays all the classics, and is never known to throw a sop to popular desires in the shape of honeyed violinistic nothings.

Moreover, Miss Chew's interpretations of the deepest works are always adequate and finished. Even the conservative German dailies give unqualified praise to her conceptions, allowing that in the understanding and earnestness that pervade each of her performances she has shown herself eminently fitted for public rendering of the classics—a privilege that a German critic always hoards and renders up only under dire compulsion. This privilege is Miss Chew's also by right, for her playing of Handel, Mozart, and the older composers is instinct with charm, with a classic poise, an individual feeling and an utter grace of fancy that are delightful. In the more gigantic composers, also, and especially in Brahms, Miss Chew reveals an intensity, a resolute energy of idea surprising as emanating from so dainty a little artist. Her "classic" style of playing, moreover, is not the pedantic, pedagogic style of the conservatory bench, but the classic-

ism that expresses to the fullest the simple joyousness or the limpid serenity of a Haydn or Mozart, the classicism that voices most forcibly the controlled impulse and rugged beauty of Johannes Brahms. To meet with such qualities in so young an artist is not only remarkable; it is, above all, an indication of the wealth of pure musical metal with which Miss Chew is endowed.

Still another noteworthy circumstance in Miss Chew's success is the fact that her growth in solid, artistic qualities has been steady and plainly marked. Criticisms of her work have become more and more commendatory from year to year. As Miss Chew has practiced by herself for a long period of time, this constant advance reflects great credit upon her powers of artistic discrimination. It counts for much that during the strain of a public career and the incessant strain of a tour through Germany Miss Chew should steadily have deepened her musical conception and refined her violinistic performance. It signifies that she sets her art so high that no press of occupation can induce her to let fly the rein which she holds upon herself in the matter of work. It signifies that Miss Chew is gifted with the true artistic temperament, the temperament which has looked upon so exalted a vision of the beautiful that it will let no detail pass through which it might work a little nearer to that beautiful. Among the younger musicians such conscientious striving and unintermittent achievement are rare. Many youthful artists fail at their ideals in an effort to win them by sheer bodily force. By patient, persistent effort, an effort ennobled and refined by the steady flame of artistic understanding within her, Miss Chew has won a high place among modern violinists, and wrong from impregnable Germany the open admission that of her future one cannot predict too much.

Appended is a Berlin criticism of Miss Chew's first concert of the season with the Philharmonic Orchestra:

It is extremely gratifying to be able to report the success of the concert given by Otie Chew, the young violinist. With the assistance of the Philharmonic Orchestra she gave the Mozart concerto, A dur, with a noble and flexible tone, much sonority, and yet with that reserve in dynamic proportions which Mozart unconditionally requires. All in all, a perfectly rounded performance, in which there was nothing one would wish to have changed, and of which no disparaging criticism can be made.

Miss Chew had chosen as her second number the Brahms concerto. The highly musical manner in which the young artist interpreted this work proved that she had placed herself in the correct relation to Brahms' music, whose secrets are sealed to so many.

Considered from a technical standpoint, it is worthy of especial mention that scarcely once was there a slip in the tremendously difficult double stopping. One is safe in making the most flattering predictions for Miss Chew's future.—Die Welt am Montag.

An Interesting Piano Recital.

[WASHINGTON CORRESPONDENCE.]

HOPE HOPKINS BURROUGHS, the piano teacher, though well known at home in Washington, is not sufficiently known to the States at large, whence pupils may be brought to join her classes. She belongs to Washington, is a product of the schools of the capital and early developed evidences of the "musician born." While yet in school she developed a remarkable memory. During five years of High School life she memorized perfectly seven important concertos. Possessing aptitude for teaching, she became a teacher in the schools and had a few years of that valuable experience, denied, alas, to most music teachers. Her ability soon became known and her classes in piano have since been growing. She is now one of the "busy teachers" of the District.

This week occurred one of the recitals given by eight of the representative students of Mrs. Burroughs, assisted by herself and two other artists. Of those who will perform will be Elizabeth Troutman, Miriam Kramer, Emma Bender, Margaret Thomson, Margaret Gaddis, Elsie Weaver, Jewel Crooks, Josephine Tomlin, Ethel Jewel Dony. Isabel Dickson, a vocalist, and Charles F. Roberts, baritone of one of the churches, will sing. Three of these students are unusually gifted, almost all of them good workers. Mrs. Burroughs believes in the Clavier ideas and utilizes the principles. She studied the method with Mr. Virgil himself in New York. She is ambitious, energetic, progressive, and bears good will towards all music workers.

HOW TO GET PUPILS.

[WASHINGTON CORRESPONDENCE.]

THE young ladies' seminary, private school, college interest of Washington, D. C., is steadily growing in importance. Similar institutions for men are growing in number and extent as well. Following the movement outside, the musical activity in all these places is rapidly developing. The difficulties authorities have in making the instruction serious as it should be can better be imagined than described. Some succeed, others do not. That music is the "fashion" is, however, everywhere evident. That conditions are moving forward towards more profitable results is certainly true. Semblance at least of educational organization is given to the instruction in most places. Selected teachers, libraries, graded courses, recitals and concerts, extensive musical features at commencement, and steadily growing additions to the "music department" once a sine qua non indicate the intention at least to get and keep abreast of the times.

The National Park Seminary, whose catalogue alone is a big bound book with gilt edges, the Cathedral School, the Somers or Mt. Vernon School, Hamilton Institute, Gunston, Academy of the Holy Cross, School of the Visitation, Georgetown College, Washington School, Eastman School for Girls and the pastoral Chevy Chase College number some 750 active music students in their united ranks. Many of these are building or "adding on," and others are coming in and opening up for work. Special music schools, as the Washington College of Music, University of Music and Dramatic Art, Washington Conservatory, one of the most active of the number, the Columbia Conservatory, all opened last season, are all at least "there," with apparently advancing outlook for the coming season.

Piano, violin, vocal, theory and history, the small strings, the necessary scales and exercises and conventional literature of classic tendency are included in the work of these private institutions, and much interest and enthusiasm, and, indeed, no little gift of high order are to be remarked. Detailed record of the actual musical activity of these several schools would form very interesting reading in THE MUSICAL COURIER, which is to be found upon almost every piano. It would be more than interesting.

By this means the existence of the school, now known but to a restricted number, would be thrown broadcast over the length and the breadth of the United States. The names of teachers and pupils, record of ability, progress and preparation to fill position would be carried to the eyes and ears of relatives and friends of these girls and boys all over the States. Accounts of the doings, descriptions of the classes, programs, special gifts and record of the musical curriculum would stamp and accent the school values in all directions and everywhere. For after its twenty-three years of artistic, active, powerful and aggressive policy there are few families of any town of any State in any country to whom THE MUSICAL COURIER is unknown. The paper does not go only into the families of musicians and studios; every family today, in or out of music, numbers a musician in its ranks or somewhere in its circle; the doings, movements, progress of that musician are interesting to all, and are searched and read with eagerness naturally.

THE MUSICAL COURIER is a musical newspaper, the only one of its kind in the whole world. It is filled full every week with the latest, most minute details of the movements, doings, successes, ideas, efforts of every type and class of music worker. Correspondents are thickly planted

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all over the Union and abroad. All who come in touch with these live workers are mentioned, talked about and their existence is made known to thousands upon thousands of readers every Wednesday of the week. Parents, friends, relatives and those needing musical service or instruction read of the students, the schools, the music work done in the schools, the class of girls who are being taught, the States from which they are drawn, the compositions in which they are interested. They are interested, surprised, awakened. Those who are vaguely considering where to send the boy, the girl, begin to sum up records, make inquiry, write, act, plan for the coming season. And so the good work goes on.

THE MUSICAL COURIER is above and before all things a newspaper, a musical newspaper. It was compelled by the pressure of the tremendous musical activity to get up and move, to get more than abreast of the times, to lead it. While remaining exclusively engrossed in the music life of the day, interested in its progress and helpful to its advancement, it was beyond all this obliged to strike out as a medium between the supply and the demand of the active forces in the music world.

A glance at its pages may show to what length this necessity has been utilized. If the custom were not valuable and profitable, it would not be followed year by year into the tens, fifteens, twenties by the same people.

Washington has a great future ahead of her. She is just waking up to the fact. Music and education are to be the sisters of diplomacy, society, government and entertainment in the place. Music is destined to be a large force in the life of the capital of the nation. Let us get the people in here who are congenial, who need what we have here. Let us get pupils, students, artists in here; the more the better. This is our prosperity. Let the schools and the studios and the teachers of all types take hold of the hand of THE MUSICAL COURIER, not as under protest, or as a necessity grudgingly given, but as a friend, strong, powerful, wideawake, experienced, staunch to music and its interests, brilliant, progressive, and which penetrates into every corner of the land. Let these private schools take hold and allow the paper to take hold of their interests. It is not an expensive matter. It is a most profitable one. Try it for a year.

MUSIC IN YORK.

YORK, Pa., May 23, 1905.

STUART E. GIPE is director of the Mendelssohn Chorus, of York, Pa. A. R. Stock is the president, W. S. Bond vice president, John A. Hooper secretary and treasurer, Jacob Rohrbaugh assistant secretary. The chorus is large and growing into a condition of superior musical usefulness. The chorus has recently given its first public concert in York and the result has been most gratifying. Some 1,500 persons were present and showed a spirit of appreciation and enthusiasm that was inspiring. The conductor is greatly praised for his style and ease, and for the response won from the people he has been so faithfully rehearsing.

The concert was a miscellaneous one. The "Soldiers' Chorus" from "Faust," the "Miller's Wooing," by Fanning; Sullivan's "Oh, Hush Thee," "Song of the Viking"

and the Bridal Chorus from "The Rose Maiden," by Cowen, were the choral numbers. There were several attractive solos, instrumental and vocal.

Mary Hanes Taylor, who has graduated in Europe in both violin and piano work, played a "Lohengrin" fantasia, Gounod's "Serenade" and a capriccio by Hille. Miss Taylor is now an influential spirit in the growing music movement of York, which is so ably backed by the best influence in the town.

Arthur Horn, a pupil of Conductor Gipe, was accompanist for the Mendelssohn Chorus. The "Invitation to the Dance" was played by a gifted local pianist, Myrtle Snyder. H. A. Bailey, a baritone, and Leila Wilt sang incidental solos. The Selak Orchestra, of York, played selections. Mr. Gipe is preparing for the next appearance already.

It will be remembered that York also sustains an Oratorio Society, directed by Joseph Pache, of the Baltimore Oratorio Society, and that various important concerts have been given in the past two years by that body. The interest taken in music by the best citizens of this city and patronized by even the Governor and high officials of the State, does great credit to the spirit of the place. It is, in fact, a great and good example.

C. C. Frick, D. P. Klinedinst, A. B. Farquhar, M. B. Gibson, E. F. Weiser, B. Hill, P. A. Elssesser, Samuel Small, George Schmidt, H. L. Link, and others, all leaders in the commercial and society interests of the city, are identified with music in a prominent manner. Money, time, thought, encouragement, attendance upon entertainment, and kindly, generous treatment of music workers, are among the benefits rare, as they are beneficent, which are bestowed upon music by these progressive citizens of York. The York press should be included in the ranks of music benefactors.

Dr. Frederick W. Ratcliff is also one of the leaders of music there. He, too, is training a small choral band in attractive literature to be given soon. Dr. Ratcliff, although a young professional man of York, is wholly alive to the interests of music. A Canadian by birth he is a singer and a constant reader and student of all that concerns the art. His first concert will be hailed with a warm welcome.

CONNECTICUT NOTES.

NEW HAVEN, Conn., May 27, 1905.

THE May festival of the New Britain Choral Society was held at New Britain this week, each of the three concerts proving a success. Tuesday the "Death of Minnehaha" was given by the Choral Union, an organization numbering not over 100 voices but singing with excellent effect. Edward F. Laubin, the conductor, has long since enjoyed the reputation of being a musician of rank, and by his masterly reading of this unique work of Coleridge Taylor and Max Bruch's "Cross of Fire" has laid claim to being a conductor of no ordinary ability. Grace Longley, soprano, and Perry Averill, baritone, were very acceptable soloists, and in the miscellaneous program which followed sang several songs with pronounced approval.

The orchestra for both works was the Boston Festival Orchestral Club, doing commendable work. These players

gave a concert Wednesday afternoon, assisted by Rose O'Brien, a contralto of good local reputation.

In the "Cross of Fire," which was the closing event of the festival, the chorus showed excellent training, making much of the dramatic effects with which the work abounds. The soloists were Mary Hissem de Moss, soprano; Arthur Phillips, baritone, and Marc A. Schaeffer, a local bass. Mrs. de Moss scored an ovation after the "Ave Maria."

Helen Fuller Clark, soprano; Florence La Salle Fiske, contralto, and Charles Norman Granville, baritone, were the soloists at the first concert of the Canaan Choral Society. The accompanists were D. W. Shailer and Earle Albert Wayne, and the orchestra consisted of eight players from New York. The first part of the program consisted of Gade's "Erl King's Daughter" and the second of Mendelssohn's "Hear My Prayer." Cowen's "Bridal Chorus" and miscellaneous and shorter numbers. Richmond P. Payne conducted excellently. During the intermission an oil painting was presented to Mr. Payne and a bunch of roses to Mrs. Carl Stoeckel, of Norfolk, Conn., who, with her husband, has done much to advance the cause of the Canaan Choral Society.

LEOPOLD.

BROOKLYN.

BROOKLYN, May 27, 1905.

FIVE members of the original volunteer choir of Zion German Lutheran Church participated in the silver jubilee of the organization Tuesday, May 23. Carl Fiqué, the present organist and choirmaster, conducted the musical program. The Rev. E. C. J. Kraeling, pastor of the church, made an address. The names of the five faithful choir singers are: Mathilda Biehl, soprano; Anna Treckmann, alto; Dietrich Oetjen, tenor; Dietrich Treckmann and August Sackmann, basses.

The musical program was:

Hymn of Praise, for chorus, unaccompanied.....Beethoven
Concerto for Organ.....Rinck
Penelope, Weaving a Garment, aria for alto from Odysseus.....Bruch
Two Sacred Choruses, unaccompanied—
Turn Thou to Me.....Palme
Lenten Song of the Seventh Century.....Unknown
An Album Leaf, for organ.....Wagner
Loreley, song for soprano.....Liszt
Jubel-Ouverture, for organ.....Weber
I Waited On the Lord, for soprano solo, alto solo, chorus and organ.....Mendelssohn
Theme given by pastor, Nun danket alle Gott!
Improvisation upon the organ.

Mrs. Fiqué sang Liszt's "Loreley," and Mrs. Treckmann Penelope's aria from "Odysseus."

Pupils of the Stotzer School of Music were heard at a recital in the South Bushwick Reformed Church Tuesday evening, May 23. The assisting artists were Clara Osterland, contralto; Alfred Osterland, baritone, and Elsa J. Stotzer, accompanist. Piano and violin numbers were played by the following students: Edward Doll, Annie Seiden-spinner, Frederick Golde, Bernard Vickers, Frederick Haller, Charles Porteus, August Frank, Henry Mogk, Rudolph Bronder, William Portel, Emil Block, Edith Pfister, Josephine Scherrer, Lillian Doll, Loretta Scherrer, Mrs. L. Neu, Annie Wilson, Lucy Baar, Albert G. Stotzer and William Haller.

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COMIC OPERA IN DENVER.

DENVER, May 26, 1905.

MERRY maidens and matrons, members of the Tuesday Musical Club, of Denver, appeared before the footlights of the Broadway Theatre Monday afternoon and evening of this week in "doublet and hose," and various other costumes, presenting the comic operetta, "The Court of Hearts," for the benefit of the entertainment fund for the coming convention of musical clubs.

The dainty, pretty little opera was cleverly presented, the singing being excellent, and the "acting" and dancing quite graceful, despite the handicap and impediment of big boots that a number of bashful maidens had to navigate in.

Hattie Louise Sims, musical director of the club, conducted, assisted by Mrs. Shepard and Mrs. Whiting, and a very effective chorus supported the principals, among whom were Louise Boice Tyler, as Miss Salt-of-the-Earth, Bessie Fox-Davis, Jack of Hearts; Elizabeth Spencer, Jolly Joker; Marie Schley Breu, Princess of Clubs; Lila Routt, a Dryad; Wanda Gottesleben and Lou Babcock Tyler, King and Queen of Hearts. Rubye Rothwell gave a "solo dance" very cleverly.

The Apollo Club of Denver closed their fourteenth season last Friday evening with an excellent concert, made especially enjoyable by Joseph Baernstein-Regneas, the splendid basso from the Stadt Theatre, Nürnberg, Germany, who, though directly following David Bispham, who sang in the preceding concert, made a very fine impression, proving himself a truly great artist. The Apollo Club, under Henry Houseley's able leadership, has during this season acquired extraordinary excellence in every branch of choral work, and provided a very enjoyable series of concerts.

A musical and literary program of interest was given at the Chapter House, Fourteenth avenue and Clarkson street, last Wednesday evening. Thomas Waters, organist, and Mrs. E. G. Ege, soprano; Mrs. T. H. Cox, contralto; W. D. Russell, baritone, members of the First Avenue Presbyterian Quartet were the musical participants, and Kate Janisch was the litterateur.

The Baker String Quartet, a group of artists of whom Denver is very proud, gave the final concert of their series Tuesday evening, and were assisted by Florence J. Taussig, pianist, who played recently at the final Symphony concert, and Frank H. Ormsby, a local tenor, who hopes to go to New York to study soon. The quartet, Genevra Waters-Baker, Horace E. Tureman, Fred. A. Baker and Henry J. Kroesen, Jr., are gifted musicians, and their finely rendered programs have contained a number of notable masterpieces.

The musical season of 1904-05 may now be said to be over in Denver, though we still have the convention of the National Federation of Musical Clubs to enjoy, June 6-10, the Tuesday Musical Club being the hostess, although the whole city will cordially welcome the representatives of musical culture and advancement from other cities. A résumé of the past season's events shows a quite interesting list of artists and "attractions," as follows: Violinists,

Fritz Kreisler, Ysaye; pianists, Josef Hofmann, Vladimir de Pachmann; tenor, Ellison van Hoose; baritones, Claude Cunningham, David Bispham; basses, Herbert Wither-spoon, Joseph Baernstein-Regneas; sopranos, Charlotte Macconda, Martha Miner-Richards; Grace van Studdiford in "Red Feather," the Savage English Grand Opera Company, and six Symphony concerts by our own orchestra of forty, under Raffaello Cavallo's able direction, with local soloists.

During the summer there will be a number of interesting musical events, chief among them being the season of free symphony concerts at Elitch's Gardens, beginning early in June, and the performance of "Elijah," with a choir of a thousand Epworth Leaguers.

Denver is a delightful place for summer study, and there is a great field here for a new male vocal teacher—one who



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may rightly be called a "master." Such an one would fill "a long felt want" and have a gratifying success.

FRANK T. MCKNIGHT.

Clarence Eddy's Summer Tour.

CLARENCE EDDY, the organist, left Monday afternoon on his summer tour. He opens up in Topeka, Kan., where he plays at the Auditorium, June 1. Following that he plays at the First Congregational Church, Wichita, Kan., June 2; at the Colorado College, Colorado Springs, June 5; at the Tabernacle, Salt Lake City, June 12. Following that he makes a tour of the Pacific Coast and a transcontinental tour through Canada.

He is accompanied on this tour by Grace Morei Dickman, the contralto of the Rutgers Presbyterian Church.

'ROUND ABOUT THE TOWN.

ENRIETTE DE WYGANOWSKA, a young Polish soprano, who recently came to New York after an operatic career in France, gave a musicale in the drawing room of Mrs. Charles Austin Bates last Thursday evening. Her artistic singing of "Air de Folie," by Thomas; the waltz aria from Gounod's "Romeo and Juliet," mazurka de Chopin, and an aria from "Manon" proved an enjoyable treat to the large gathering of music lovers. The violin playing of her brother, Vladislav de Wyganowska, also pleasingly surprised the audience. His remarkable technique and expression were shown in Vieuxtemps' "Fantaisie Appassionata"; "Waltz Song," by Bosc and Wieniawski's legende and mazurka.

Arthur Bernstein's cello playing was another specially attractive feature of the program. His extraordinary breadth of tone and technical mastery of the instrument were apparent in his interpretation of Godard's berceuse and two Popper selections. Eugene Bernstein accompanied in his customary skillful manner. S. N. Penfield, pianist, executed Wehle's "Trembling Leaves" and several of his own compositions. Josephine Walton concluded the program with two interesting negro dialect readings, by D. Dix and Ruth Stuart.

Albert C. Wahle, a pupil of Elfert-Florio, has returned to New York from a successful tour of the Pacific Coast with the Rudolph Company as leading tenor. In August Mr. Wahle will start on a trip with Otis Harlan's musical production. This young tenor is from Baltimore, and has a voice of excellent quality for dramatic work. He is without doubt one of the most promising pupils of Elfert-Florio's present list of professional singers and may soon work his way into grand opera.

Elfert-Florio has several other talented singers in his present class that will be heard from soon in the concert and operatic world.

John N. Klohr is happy now that summer is here, for now the summer resort bands are gaily playing his new march, "Queen of the Surf," that the John Church Company lately issued. What if he did have to write it last Christmas! Assuredly one has to start six months ahead to catch up to date nowadays.

Charles A. Goettler, all round musician and patron of all that is best in music, is now working for the revival of good old standard melodramas. He has secured the Fourteenth Street Theatre, and with the Goettler Stock Company will open a summer season on June 5.

Max S. Witt, who has acted as musical director with Nat Wills for the past three years, has finished the score for a pretentious musical production which will bear the royal title of "Duke of Duluth." George H. Broadhurst has written the libretto.

Mrs. Edward Joy, who is prominent in the musical life of Syracuse, has been enjoying a fortnight of music in New York during her stay at the Gregorian Hotel. Mrs. Joy brought with her a promising young singer, Miss Witkowski, who will remain here to study with Emma Thursby. Mrs. Joy discovered her protégé at a small musicale in Syracuse, where her remarkable voice amazed her auditors. The girl is of Polish descent and of musical parents, and will study for the concert field.

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Robert Roy Matthews, a talented young negro baritone, was given a benefit concert, which was largely attended by his friends and patrons, at 159 West Fifty-third street last Wednesday evening. His delightful singing of Del Riego's "O Dry Those Tears" and "The Palms," by Faure, demonstrated that this young singer is something of a vocal genius, and that his wonderful natural organ is well worthy of being further developed. He purposes beginning a course of study in Paris next month under an eminent teacher in preparation for a public career in this country. He was assisted in a lengthy program by Helen Elise Smith, pianist, who played Liszt's "Hungarian Rhapsody, No. 2"; Abbie Mitchell, mezzo soprano, who sang Nevin's "Mon Desir"; Charles Wilson, cellist, who played the "Evening Star" from "Tannhäuser"; Pastor Panalmer, violinist, in Raff's "Cavatina"; V. E. Scott, organist, who contributed Wely's Offertoire in E flat. Samuel de Knight acted as accompanist, and readings were given by Mrs. de Knight and T. T. Fortune.

Curt Preische, director of the Bronx College of Music, announces a concert and reception by his advanced students in the college hall, Hoffman street and Trinity avenue, next Saturday evening.

Benjamin Hapgood Burt has just achieved another success with "My Little Señiorita," a dainty and tuneful love song written for Hattie Williams. Mr. Burt modestly ascribes much of the song's success to his colleague, Louis Muniz, who assisted him in carrying out the theme.

Lacey Baker, organist and composer, will entertain the members of the Church Club at their next meeting with his ideas on "Boy Choir Training." Mr. Baker's special hobby is tone production, and his choristers are nearly all well trained enough to sing the solos in his big repertory of anthems.

Mishel Bernstein, the violinist, who has been teaching Paganinis in embryo how to "fiddle" in the wilds of Texas, will return to New York early next month. He will probably resume local concert work and teaching next fall in preference to a return to the Lone Star State.

Otie Chew in London.

THE following criticism of Otie Chew appeared in the St. James Gazette, March 2, 1904:

At the last of his recent series of concerts at the Queen's Hall, Dr. Richter brought forward another violinist in Otie Chew. Dr. Richter's débutantes are invariably something out of the common and she at once demonstrated that in the matter of musicianship and style she is as richly endowed, if not more so, than the majority.

For sound, classical violin playing she can hold her own. It is not difficult to understand why Joachim thought highly of her and she has imbued much of his breadth and sincere feeling.

She played the Bach concerto in E major in out and out Bach style. Her bowing is particularly strong and neat. . . . Later on she was heard in the Beethoven romance in F. It was beautifully phrased, and expressed with warm and not exaggerated feeling.

Mrs. Misick in New York.

GRACE WHISTLER MISICK, the Chicago contralto, is a guest at the Waldorf-Astoria. Miss Misick has her passage engaged and will sail next week for an extended European tour.

PROVIDENCE.

PROVIDENCE, R. I., May 27, 1905.

A PIANO recital was given by the pupils of Annie Shattuck Bliven at her studio, 501 Butler Exchange, the early part of the week. Those taking part were Helen Davis, Hazel S. Hurd, Irvin M. Saul, Elsa P. Wall, Alta Goodspeed, Henry E. Davis, Madalin T. Whittier, Harriet A. Black, Laura Dukehart, Ethel M. Robertson, Chester T. Calder, N. Mildred Whittier and Nellie E. Wall.

A musicale for the benefit of the Altar Society of the Church of the Redeemer was given in the parish house. Geneva Holmes Jefferds was assisted by Jeanne Isabelle Hunter, contralto; Gertrude Rodman, mezzo-soprano; Evangeline Larry, violinist; Helen Grant Tyler, violoncellist, and Harriet Mansir, pianist.

An operatic and song recital was given Monday evening by Dr. W. Del Harta, tenor, assisted by Herbert Adams, violinist; Marion Blanchard Baxter, pianist, and Richard Palmer and Minnie Sutherland, both pupils of Dr. Del Harta. The doctor was heard to advantage in several operatic selections and Mr. Adams won recognition from the audience by his playing of two well selected compositions.

The Narragansett Choral Society will give their third and last concert of the season next Wednesday evening, when Saint-Saëns' opera "Samson and Delilah" will be presented in oratorio form. The soloists will be Gertrude May Stein, Evan Williams, James King and Franklin Wood. An orchestra will furnish the instrumental parts, under the directorship of Dr. Jules Jordan.

JANE OLMSTED A GIFTED PIANIST.

JANE OLMSTED, a young pianist who has won success abroad, particularly in Vienna and Paris, has filled numerous salon engagements in New York and vicinity during the season. Besides the private appearances here, Miss Olmsted has given recitals at her former home in Detroit, in Buffalo, N. Y., and in Erie, Pa. Some of this season's newspaper tributes include:

Jane Olmsted's piano recital in the auditorium of the Y. W. C. A. last night attracted one of the most brilliant audiences that has gathered at a function of this kind in many a year. Most of the fashionable set, Miss Olmsted's friends, were present to applaud her, and there was no lack of the most evident satisfaction on their part as the result of her superb playing. Their satisfaction had abundant foundation, for Miss Olmsted, young girl though she is, must be taken seriously as an artist; she ranks with the best pianists we have heard. Her girlish charm does not enter into her playing, which is possessed of a nobility and virility that is seldom heard even from the acknowledged masters of the piano, for she has supplemented a real and natural gift with persistent study under the men best fitted for the pleasing task of directing her along the road that leads to enduring fame. Her tone quality is always round and full, susceptible of the nicest light and shade, and fully possessed of that elusive quality which, for want of a better name, we call "sympathetic."—The Detroit Free Press, April 25, 1905.

The hall was filled with the young artist's admirers, each of whom seemed to take a personal delight in her triumph. During a brief intermission the ushers came forward, their arms filled with great bunches of roses, sweet peas and carnations.

Miss Olmsted, after seizing all she could carry, with a wave of her hand invited the ushers to mount to the stage.

The brief program gave ample scope for the pianist's versatility and power. A Chopin series, including the etude in A flat major, waltzes in C sharp minor, G flat major and D flat major, the fantasia impromptu and the ballade in A flat major, was the most ambitious offering.—The Detroit Tribune.

Those who attended the musicale given last Wednesday afternoon in Mrs. John Clark Glenn's studio for the benefit of the Free Kindergarten Association were rewarded not only by the knowledge that they had aided a worthy cause, but by a very delightful piano recital given in an ideal environment. The entire program was played by Jane Olmsted, a young pianist of remarkable talent and attainments. She possesses a full, warm tone, a crisp, clean attack, poetry and virility of touch. She has also that knowledge of the use of the pedals which enables the player to secure so many telling effects. The listener finds himself unconsciously comparing her with great and mature artists, an involuntary testimony to the artistic value of her work.

The program included the Beethoven sonata "Pathétique," three Schumann and six Chopin numbers, the Bach-Saint-Saëns gavotte, a barcarolle, an arabesque and a berceuse by Leschetizky, the last dedicated to Jane Olmsted, and the Liszt E major polonaise. Standing out as especially admirable were "Aufschwung" and the E major novelette by Schumann. In the former she showed her fine sense of proportion by as perfectly graduated a climax as one could wish to hear. A Chopin etude and mazurka were also full of poetic beauty and tonal contrasts.

It is a satisfaction to think that Jane Olmsted is an American girl for whom a great future seems not only possible, but probable.—The Buffalo Express, May 14, 1905.

A brilliant and critical audience greeted Jane Olmsted, who gave a piano recital at the residence of Mr. and Mrs. F. C. Jarecki last evening. Miss Olmsted is a charming young lady and won the admiration of her audience at the very outset of the recital.

The program was one that appealed to the lovers of classical music, and all showed their pleasure at the conclusion of each number with generous applause. Miss Olmsted has wonderful mastery of the piano, and ranks easily as one of America's greatest artists.—The Sunday Messenger-Graphic, Erie, Pa., May 7, 1905.

Miss Olmsted, accompanied by her mother, Mrs. George Tyler Olmsted, will spend the summer in the Berkshires.

New Organ Works.

PUBLISHED by G. Schirmer, New York: Romanze in A major. Scherzo in G minor, Will C. Macfarlane. The well known organist of Saint Thomas' P. E. Church and of Temple Emanu-El in these two pieces further establishes himself as an organ composer of high rank. The romanze has a melody of lingering sweetness in A, followed by an agitato in the dominant, the theme of which later combines with the first melody in very interesting fashion. It is just the thing for the prelude before service.

The scherzo moves along in rapid sixteenth notes, followed by a melody in G major, returning to the allegro. Both pieces are easily within technical reach of the average organist, requiring little pedal dexterity, but smooth manual facility and good taste.

Louise Ormsby Engaged.

LOUISE ORMSBY has been engaged as solo soprano of Temple Beth-El for the coming year.

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NATIONAL FEDERATION OF MUSICAL CLUBS.

THE latest club to enter the Federation is the Beethoven Club, of Memphis, Tenn. The president is Mrs. W. A. Gage, and the corresponding secretary Mrs. Jason Walker.

This club, which has just held its annual election, was greatly encouraged by learning from the treasurer's report that the membership had increased during the year just past to 250; and that after paying all the expenses of the year's work \$1,000 remains in the bank as a starting fund for the coming season.

The course of artist concerts for the winter concluded with a recital by the great violinist Ysaye. The Beethoven Club greatly appreciates its connection with the Federation and especially that feature of it known as the artist committee, as the club has found much satisfaction in engaging its artists through Mrs. Dorr, the chairman of this committee.

The monthly concerts by the club have grown wonderfully in artistic work and interest. It is planned to add a musical history department next year to the other features of club work.

A most encouraging report is received from Mrs. Claude L. Steele, the director for Indian Territory. The appointment of a director for this Territory was first made in January, 1904, and the choice of Mrs. Steele for this position proves a wise one, as five new clubs have been added directly through her efforts—the Ladies' Saturday Musical Club, of Muskogee; the Fortnightly Club, of Bartlesville; the Symphony Club, of Atoka; the Cecilia Club, of South McAlester, and the Euterpean Club, of Tishomingo—and to the great credit of Indian Territory be it said that every one of these clubs is planning to send a representative to the biennial at Denver.

The third public concert of the Friday Musical Club, of Boulder, Col., was given the first Thursday in May. Cornelia Appy, cellist, who is soon to tour Europe, played a "Polonaise de Concert," by Popper, and a second number of three selections, etude No. 11, Chopin; "Andacht" and "Tarentella," by Popper.

Mrs. Burton sang a cavatina from Meyerbeer's "Les Huguenots," "To the Angels," by Zardo, and "Time's Garden," with 'cello obligato, by Goring Thomas. Her next group was of four modern songs, "Die Lotusblume," by Schumann; "Morgen Hymne," by Henschel; "In the Boat," by Grieg, and "A Night in June," Speaks.

The chorus sang "Only a Song" and "One Summer Day," by Mrs. Beach, for one number and "My Love's an Arbutus," by Stanford; "O, My Love's Like a Red, Red Rose," by Rogers, and "The Little Bird," by Soederberg.

This concert concludes the year's work and was a very satisfactory ending, being a success in every way. Already plans are being laid for next year which will go far to maintain the reputation of the club as a company of studious and enthusiastic musicians.

The plans for the biennial are now in a state of maturity and all indications point to a most successful meeting. Inspiring reports are being received, as well, from small and distant located clubs, as from those whose nearness to the seat of the convention would make it at once apparent that they would be largely represented.

An enthusiastic body of ladies will go from the Amateur

Musical Club, of Chicago. Mrs. Burton Hanson, ex-president of the club, will go as the president's appointee; Mrs. J. R. Custer, also an ex-president, is the duly elected delegate from the club and will be the musical representative. In addition to these Mrs. W. C. Lawson, a member of this club, will be at the biennial in her capacity of vice president for the Middle Section, and it is expected that still others of the club may find it possible to be in Denver during this gathering and will attend the meetings.

The Beethoven Club, of Memphis, will be represented by its corresponding secretary, Mrs. Jason Walker (who will be the appointee of the president, Mrs. W. A. Gage), and also Kathryn Falls, delegate and musical representative.

The Morning Musicals, of Syracuse, will be represented by Stella Walrath, delegate and musical representative. Miss Walrath will play the "Grand Sonata," by Emil Sauer.

Mr. and Mrs. Otmer Moll returned last week to their home in St. Louis from an extended bridal trip through England and Germany. Mrs. Moll, recording secretary of the Federation, is better known to her co-workers by her former name of Mrs. A. Deane Cooper. Her associates in the Federation all join in wishing for her and her accomplished husband a long life and much happiness.

Throughout Mrs. (Cooper) Moll's widowhood her interest in musical matters, and especially in the Federation, never flagged, and her future life, in its close association with this gifted composer-pianist and teacher will be replete with eagerly improved opportunities for musical achievement.

Mrs. J. E. Kinney, of Denver, the second vice president of the Federation and the president of the local board for the biennial, will entertain the members of the national board on Tuesday, June 6, at her home, 670 Marion street, with a luncheon, which will be preceded and followed by a conference of these members as to Federation work in general and the conduct of the biennial in particular.

Responses, signifying an intention to be present, have already been received from a large proportion of the members of the national board, who are: President, Mrs. Winfred B. Collins, the Campana, Akron, Ohio; honorary president, Mrs. Theodore Thomas; first vice president, Mrs. Russell R. Dorr, New York city; second vice president, Mrs. J. E. Kinney, Denver, Col.; recording secretary, Frances H. Moll, St. Louis; corresponding secretary, Mrs. C. L. Steele, Muskogee, Ind. Ter.; treasurer, Mrs. Thomas E. Ellison, Fort Wayne, Ind.; auditor, Ella Fanz Houk, Knoxville, Tenn; librarian and badge committee, Mrs. John Leverett, Upper Alton, Ill.; assistant librarian, Mrs. F. S. Wardwell, Stamford, Conn; sectional vice presidents, Eastern, Clarissa McCutcheon, Edgewater Park, N. J.; Middle, Mrs. W. C. Lawson, Chicago, Ill.; Southern, Mrs. W. F. Beers, Galveston, Tex.; Western, Mrs. David N. Campbell, Battleville, Ind. Ter. Committees—Executive, Mrs. Collins, Mrs. Kinney, Mrs. Philip N. Moore, St. Louis, Mo.; press, Mrs. C. B. Kelsey, Grand Rapids, Mich.; printing, Mrs. D. S. Bowman, Akron, Ohio; artist, Mrs. R. R. Dorr, New York city; bureau of registry, Mrs. J. W. Winger, Lincoln, Neb.

Oliver Ditson Fund.

THE annual meeting of the Oliver Ditson Fund for the relief of needy musicians was held at 233 Commonwealth avenue, on Friday, May 19. The following officers were elected: President, B. J. Lang; treasurer, Charles H. Ditson; trustees, B. J. Lang, A. Parker Browne, Arthur Foote; clerk, Charles F. Smith. The fund is a bequest of the late Oliver Ditson, and there have been many calls upon it during the past year, resulting in great service towards relieving distress. It is used for cases of destitution among those who are, or who have been, connected with the musical profession, but is not intended to help in any educational way. Any one of the officers named above will be thankful to be told of cases where the fund can be made useful.

M. T. N. A.

[COMMUNICATED.]

JUNE 21, 22, 23.

PREPARATIONS for the twenty-seventh session of the Music Teachers' National Association, at Teachers' College, Columbia University, are now hastening and all indications point toward a convention of great interest, profit and good fellowship. The program will be comprehensive. It will touch the life of the teacher engaged in private class work, in the school, college and university; it will seek to arouse interest in the great questions of endowment for education in music and for improvement in the conditions of music in its national aspect. One of the liveliest of the live topics that will be up for discussion before the delegates will unquestionably be the one entitled "Concerts, Composers and Conductors in America." This is an extremely suggestive theme. Its leader will have plenty of elbow room.

He will have to deal with all that part of the musical education and entertainment of the American people that comes to them through the medium of concerts and other public musical performances.

Some concerts aim only to entertain; some seek to instruct; others, again, strive to be both entertaining and instructive. All concerts in America, however, should, as a rule do something to promote the growth of American musical art, something to increase the interest of the American people in American artists, composers and compositions; something to arouse and enthuse an American musical patriotism. No less an authority than the great Rafael Joseffy, born in Hungary, but the discoverer of "life, liberty and the pursuit of happiness" in America, and the possessor of the spirit and genius of an American, uttered recently to the writer during a luncheon discussion of conditions here, this sententious remark: "Curious, isn't it? The American people are patriotic in everything else but music. When it comes to music they run away to Europe for artists, for teachers, conductors and compositions. In everything else they are patriotic, but not in music."

Then we joined heartily in the toast: "More musical patriotism to Americans!"

In this discussion on "Concerts, Composers and Conductors in America" it is to be hoped that the American composer will get some of the same kind of boost that France gives to the French composer and Germany to the German, and so on.

Where would nationalism in musical art be today in Germany, France, Italy, Russia and England if the people of those countries had all along been following the course toward their domestic artists, composers and compositions that is being followed, and always has been, in America? The conductor in America has a responsibility in this matter which he should measure up to with full mind, might and strength. He, above all others, exercises the discriminating power. He can promote or prevent. This discussion before the M. T. N. A. ought to show some of "him" a great light. It is a great topic. It will interest a wide circle of musicians. The composer, the teacher, the artist, the concert goer and the conductor should be there to hear it and participate in it. The chief editor of THE MUSICAL COURIER has accepted the urgent invitation of the program committee to lead in this discussion. Mr. Blumenberg's trenchant articles in THE MUSICAL COURIER along this line of thought point him out as the man eminently qualified for the occasion.

Lachmund's Artists' Class.

TONIGHT at an orchestral concert in Mendelssohn Hall Carl V. Lachmund will introduce several debutantes from his artists' class. The performers will be Florence McMillan, Nate Salisbury, Helena Saenz, Esperanza Barbarrosa, Elizabeth Lensen, Winifred Richardson and Alma Bennett. The orchestral numbers will include Mr. Lachmund's "Japanese Overture" and an arrangement of the quintet from "Die Meistersinger" and

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an arabesque by Fanchetti, for strings. All the concerted numbers for piano will have the support of the orchestra made up of men from the Metropolitan Opera House and New York Philharmonic orchestras.

KANSAS CITY.

KANSAS CITY, May 27, 1905.

THE tenth annual convention of the Missouri State Music Teachers will be held at Carthage, June 20-23. T. Carl Whitmer is the president and H. E. Rice the secretary and treasurer. The Music Teachers of St. Louis will meet in that city next Thursday. Addresses will be made by E. R. Kroeger, Nathan Sacks, Horace P. Ribble and W. H. Pommer.

Pupils of C. Edward Hubach and Alfred Hubach gave a song and piano recital in the First Lutheran Church Monday evening of this week.

The advanced pupils of Elizabeth Frey were heard in an invitational piano recital in Miss Frey's studio. The players were Susie Brown, Pearl Clive, Margaret Campbell, Miss Klein and Miss Brewster.

Minnie Merine will give her fourth annual invitational concert by a number of advanced pupils in the auditorium of the University Building Monday evening, June 5. The pupils will be assisted by Charles A. Larson, baritone, and Miss Merine, pianist.

A recital devoted exclusively to works of Mendelssohn was given by the pupils of the advanced grades of Miss Standeford's school of music, assisted by vocal pupils of Mrs. W. G. Hawes, in the Athenæum rooms last Tuesday evening.

No more concerts will be given by the Kansas City Symphony Orchestra for a year or two. This was decided upon at the recent annual meeting of the subscribers. A board of directors was elected as follows: Frank M. Howe, president; H. L. Harmon, vice president; Eliot H. Jones, secretary and treasurer; W. R. Nelson, Mrs. Carl Hoffman, E. A. Krauthoff, Mrs. E. W. Treyschlag, Gus O. L. Sauer, O. D. Woodward, Mrs. John Behr, A. D. L. Hamilton, A. van Brunt, A. E. Stilwell, Mrs. D. M. Ridge, Clarence Palmer, Mrs. W. S. Dickey, Frank Simpson, J. L. W. Merrill, Fred W. Fleming, Joseph J. Heim, Mrs. W. R. Richards, W. C. Goffe, A. C. Wurmser.

It was proposed at the meeting to surrender the name and prestige of the Symphony Orchestra to some commercial agent, who should take charge of it and run it on a business basis. The members were almost unanimously opposed to this plan. The final decision was to let things stand as they are until a more propitious time. There is not in Kansas City now the instrumentalists nor the instruments to render the kind of music that it was the orchestra's original intention to promote.

American Music Society.

THE American Music Society held its first meeting Tuesday, May 23, in the rooms of the Twentieth Century Club, Boston. The object of this society is "To advance the interests of American music in its broadest aspects by the study and performance of the works of American composers and the study of all folk music touching American musical development." The society was organized April 20, 1905, with a list of thirty-two founders and the following officers: William I. Cole, president; John P. Marshall, secretary; Henry F. Gilbert, treasurer; council, Sophie C. Hart, Helen A. Clarke, Clarence C. Birchard, Walter R. Spaulding, and Arthur Farwell, musical director. It is the intention of the society to give each year a spring concert.

Public Benefactors.

(From the New York Herald.)

BURGLARS in Harlem stole a phonograph full of Wagner records. Ever hear a phonograph? Ever hear Wagner? Think of that combination! Burglars? Public benefactors!

Paul Dubois Dead.

PAUL DUBOIS, director of the Paris School of Fine Arts, died in Paris May 22 in his seventy-fifth year.

Fifty active members of the Harmony Glee Club, of Brooklyn, will attend the golden jubilee of the Syracuse (N. Y.) Liederkrantz June 18.

ROCHESTER.

ROCHESTER, May 25, 1905.

AT present this lovely city in verdure clad is beautiful. Oxford avenue has a row of magnolia trees in full bloom growing through the centre of the roadway. Maple and horse chestnut trees adorn either side of the streets. A large audience listened to the singing of Marvin Burr and Mrs. Robert L. Moore at a recital given Tuesday evening by Mrs. Bellamy, of East avenue, a well known vocal teacher. I will give further particulars in my next letter.

In making the round of the various studios I found the usual piano practice in evidence and the vocalists in the different rooms going through their various exercises. There is no question but that excellent instruction is given by the various teachers, the principal ones being Heinrich Jacobsen, Sophia Firnow, George E. Fisher, Hibbard Leach, Ludwig Schenck, George Walton, Stewart Sabin, Van Laer and many others.

Stewart Sabin is intending to move away from the Powers Building, and will have his studio in his new residence on Plymouth avenue. He is a very busy man also; in fact, the same may be said of the others whom I have mentioned, it being almost impossible for any of them to spare the time for an interview.

C. F. Boylan, formerly of the Cox Building, has removed to East Main street, opposite East avenue, and now has a studio in a new building. Yesterday afternoon I attended a delightful pupils' recital. Miss Waugh (a sister of Dr. W. A. Waugh, of Buffalo) was the brilliant pianist; Miss Van Zandt the pleasing soprano soloist. Mr. Boylan was heartily congratulated for the exceptionally difficult program interpreted by these talented young girls. The compositions played by Miss Waugh were by Nevin, MacDowell, Grieg, Chopin, Chaminade. Miss Van Zandt sang songs written by Loge, Jensen, Mozart, Mendelssohn, Tompkins, MacDowell. Mrs. W. Van Zandt accompanied her daughter's songs beautifully. The large audience was well pleased.

A notable performance of the oratorio of "St. Paul" was given here the last of April by the Tuesday Chorus, which reflects great credit upon the director, H. Jacobsen. The soloists were Herbert Witherspoon, Madame Hissem de Moss, Janet Spencer and Edward Johnson.

Mr. Jacobsen and wife have just returned from the twelfth annual May festival of the Geneva Choral Society, Heinrich Jacobsen musical director, Hermann Dossbach musical conductor of his own Rochester orchestra. The soloists were Madame Shotwell Piper and Herbert Witherspoon. The festival program book is adorned with the pictures of the above participants. The programs were excellent. I notice that Sir Charles Villiers Stanford's cantata ("Phauidrig Crohoore" ("Patrick O'Connor"), was given with an orchestra and bass solo. Mr. Jacobsen speaks with enthusiasm of the success of the affair.

Considerable interest is felt in the N. Y. M. T. convention, to be held in this city the last three days in June. Artists engaged included Birdice Blye, Rive-King, Rudolf Ganz and the wonder child, Milada Cerny; Middleschulte, Mary Chappell Fisher, organists; vocalists, Eva Coleman, Maria C. Hooker, Lena Duthie, Mr. Lockhardt, Julian Walker, W. H. Hammond, Mr. Reid, Harmonie Quartet (of Buffalo) in picturesque song. There will also be some essayists engaged to lecture on music.

VIRGINIA KEENE.

Blauvelt Tour 1904-1905.

LILLIAN BLAUVELT'S engagements in concert and oratorio this season number close to 97 to be exact. The famous soprano sang with the Boston Symphony, the Boston festival, the New York Symphony, the Philadelphia, Atlanta and Theodore Thomas orchestras. She assisted in the performance of the following oratorios and cantatas: "Messiah," "Elijah," "Golden Legend," "Swan and Skylark," "Fair Ellen," "Bride of Dukerron," Dvorák's "Stabat Mater," Rossini's "Stabat Mater," Verdi's "Requiem," "Creation," "St. Paul," Gounod's "Redemption," "St. Ursula," "Hero and Leander," "Hymn of Praise," Massenet's "Eve," Schumann's "Faust," Berlioz's "Damnation of Faust," "Lohengrin," &c.

During the season of 1904-05 Madame Blauvelt has ap-

peared in the following cities throughout Great Britain, France and America:

New York (11).	Richmond (1).	Kidderminster (1).
London (9).	Bridgewater (1).	Weston Super Mare (1).
Philadelphia (6).	Augusta (1).	Worcester (1).
Pittsburg (4).	Montreal (1).	Bath (1).
Chicago (3).	Princeton (1).	Taunton (1).
Paris (2).	Plymouth (1).	Kendal (1).
Exeter (2).	Torquay (1).	Hull (1).
Baltimore (2).	Bournemouth (1).	Bolton (1).
Brooklyn (2).	Columbus (1).	Barrow (1).
Toledo (2).	Warren (1).	Stafford (1).
Atlanta (2).	Paterson (1).	York (1).
Northampton (2).	Syracuse (1).	Berkeley (1).
Llandudno (1).	Richmond (1).	Preston (1).
Blackpool (1).	Hanley (1).	Newcastle (1).
Lowell (1).	Chester (1).	Darlington (1).
Cardiff (1).	Madison (1).	Scarboro (1).
Providence (1).	Derby (1).	Sheffield (1).
Tunbridge Wells (1).	Ann Harbor (1).	Brighton (1).
Ipswich (1).	Leicester (1).	Liverpool (1).
Holyoke (1).	Coventry (1).	Manchester (1).
Bury St. Edmunds (1).	Cheltenham (1).	Winsted (1).
Hastings (1).		

As will be seen from the above list, Madame Blauvelt filled eleven engagements in New York, seven in London, six in Philadelphia, four in Pittsburg, three in Chicago and two each in Paris, Exeter, Baltimore, Brooklyn, Toledo, Atlanta and Northampton. In all the other cities she appeared once. It is a remarkable record.

Madame Blauvelt is to be the principal soloist at the Pittsburg Saengerfest, which opens in that city Monday next, June 5.

W. F. Pendleton, of 1225 Broadway, managed Madame Blauvelt.

Next season, as previously told in THE MUSICAL COURIER, Madame Blauvelt is to enter upon a six years' engagement in comic opera under the management of Fred C. Whitney.

Summer Course Beging June 19.

THE American Institute of Applied Music, at 212 West Fifty-ninth street, opposite Central Park, announces a summer course, under ideal conditions. Dates and classes are:

COURSE I.

Normal Course for Teachers in the Synthetical Method of Piano Instruction.

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Class C—Beginning June 19. Elementary harmony, twelve lessons. Mondays and Thursdays at 11 a. m.

Class D—Beginning June 21. Normal playing class meeting at 10 a. m. on Wednesdays.

Class F—Class in scanning and musical form, meeting every Wednesday at 9 a. m.

Private lessons in technic and performance with Miss Chittenden and an associate instructor, eighteen half hours.

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ANITA RIO

SOPRANO



"Sergeant Brue" is in the second month at the Knickerbocker. The production has the needful summer show ingredients—sparkling music, comic comedians, in Daniels, McDonough and Clayton; sweet singers in Blanche Ring and Sallie Fisher, and a jolly chorus to aid and abet the merriment.

"Fantana's" principals and chorus are showing signs of "military fever" these days. Novels have been cast aside for books on military tactics, which they are studying with intensity, now that they are expecting a visit from the first and second classes from West Point on June 13. Upon that day the cadets will celebrate the beginning of their annual furlough.

"The Butterfly of Fashion," by Gustave Kerker and C. M. S. McClellan; "Seeing New York," by Harry B. Smith and a musical comedy by George M. Cohan are among the efforts that Klaw & Erlanger will make ready in the way of domestic musical productions during the summer.

Little Corinne, who emerged with honors from the wreck of that misfit comic opera, "A China Doll," has made a long-time contract to appear in a new musical production under the direction of Klaw & Erlanger next fall.

JEANNE RAUNAY A SPLENDID ARTIST.

HERE follow some more favorable comment on the French dramatic soprano:

Jeanne Raunay was dazzling in the role of Titania. Small wonder that the poet could not resist her wonderful beauty, the enchantment of her voice and her infinite charm.—*Le Matin*, January 21, 1903.

Jeanne Raunay gave to the part the authority of her fine style, her beautiful voice and her harmonious poses.—*Le Gaulois*.

M. Hue has invaluable collaborators in M. Carré and in Jeanne Raunay, an artist, who, by her looks and voice, is singularly well fitted to be a Cynthian Titania. When she appeared in the first act the dreaming poet Keats would hardly have rejected her as an image of his goddess. Madame has met with success in her previous creations of Alceste and Iphigenia.—*Morning Post*, January 21, 1903.

Seldom do we hear a singer with such style as Jeanne Raunay. Beautiful, unutterably charming, she obtained an enormous success.—*L'Aurore*.

The twelfth Lamoureux concert took place with the assistance of Jeanne Raunay and M. Brandoukoff.

Madame Raunay was, above all, remarkable in Elizabeth's air from "Tannhäuser." Her voice filled the vast building admirably and she showed a rare intelligence and excellent method.—*L'Intransigeant*.

Concert by Smock-Boice Pupils.

AN attractive concert was given by the pupils of Mrs. Henry Smock-Boice in the Waldorf-Astoria last Thursday evening. They were assisted by Rudolph Jacobs, violinist; W. Paulding de Nike, cellist, and Chilion R. Roselle, accompanist. Sadie Neu opened the program by singing "Summer," by Chaminade, and "Roses After Rain," by Liza Lehmann. Charlotte M. Miller sang several German ballads and "Should He Upbraid," by Bishop.

Dell'Acqua's "Menuet" was sung charmingly by Ray Stillman and was followed by Del Riego's "Oh, Sweet With Flowers."

Another most noteworthy feature of the affair was Lucie Boice-Wood's artistic rendition of Liszt's "Die Lorelei" and Dr. Arne's "Polly Willis." Caroline C. Atlee's fine voice also showed to great advantage in her singing of an aria from "Roberto Il Diavolo" and Hawley's "Two Eyes of Brown."

Marian Kinsley, in an aria from Gounod's "Romeo and Juliet" and Reinecke's "Spring Flowers," sang well, with cello obligato by Mr. Jacobs.

Edith Scott, Evelyn Chapman, Grace L. Demarest and Porter F. At Lee, baritone, were the other students who sang their respective numbers with musical intelligence that did credit to themselves and their teacher.

Regneas Completes His Tour.

AMONG the passengers on the steamer Philadelphia, of the American Line, sailing for Cherbourg, Saturday, May 27, was the basso Joseph Baernstein-Regneas, who had two days before completed a six weeks' concert tour in the United States. Mr. Regneas will again, during the coming season, be occupied in opera in Germany. When asked as to his probable return, replied that nothing definite had been arranged. Mr. Regneas terminated his trip in Denver, Col., where he sang with the Apollo Club some twenty songs. Appended are some criticisms:

One of the musical treats of the year was the appearance of the famous basso, Joseph Baernstein-Regneas, as soloist at the closing concert of the season of the Apollo Club last evening. From the moment he first appeared before the audience in an aria from "Die Zauberflöte," by Mozart, his success was assured. His magnetic personality and sympathetic interpretation of a wide range of selections, from the simplest melodies to scenes from the most difficult operas, won him encore after encore.—*Denver News*, May 20, 1905.

Joseph Baernstein-Regneas, basso, captivated the large audience last evening and demonstrated that he understands perfectly the art of vocalism. His rich, exultant tones had in them a touch of melody and sentiment, usually lacking in voices so full and resonant. His selections, too, were quite happy. He gave three groups of songs, with a wide range from Mozart's brilliant aria from "The Magic Flute" to a dainty melody by Brahms; from Mephisto's "Calf of Gold" in Gounod's "Faust," to a rollicking Hungarian ditty, and all of them rendered with much felicity of expression and admirable tonal methods. Most cordial was the applause that followed his second group of songs and in response to a warm recall he appeared and sang deliciously that pretty old love song by Tosti, "Beauty's Eyes." Altogether Mr. Baernstein-Regneas made a decided hit, accentuated by his frolicsome Irish lilt, "Little Mary Cassidy."—*Denver Post*, May 20, 1905.

Changes in the Savage Office.

AUGUSTUS PITOU, JR., has been engaged by Henry W. Savage to fill an important position in the New York office of that theatrical manager. Mr. Pitou will be located permanently in New York and will assist Col. E. A. Braden and also have charge of the purchasing and engagement department. He will be assisted in the latter by H. H. Hamilton, considered to be one of the best authorities on the singing voice in America. With the announcement of these appointments comes the retirement of Carl Odell, who leaves Mr. Savage's musical department on account of ill health.

Cunningham's European Concerts.

CLAUDE CUNNINGHAM, the popular baritone, after a season in this country which has been thoroughly successful, will give several joint recitals in Europe during the summer with Anton Hegner, the cellist. Appearances have been arranged as follows: Three recitals in Copenhagen, two in Stockholm, one in Brussels, one in Paris and five in London. Other engagements are pending, and the tour will cover a period of eight weeks, after which Mr. Cunningham will spend a month in Venice. Both artists return to America in the autumn.

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Musical People.

West Chester, Pa.—The pupils of Mrs. William C. Husted gave a recital at her home, on South High street.

Ann Arbor, Mich.—The first graduating recital of the Conservatory seniors was given by Le Verne Brown, assisted by Francis L. York, Milton Cook, Abba Owen and Henry Samson, and the accompaniments were played by the directors, Prof. F. H. Pease and Lorinda Smith.

Rome, N. Y.—The pupils of Florence Elwood gave a recital in the Assembly Hall of Stanwix Hall, assisted by Miss Walrath and Miss West.

Norristown, Pa.—The pupils of M. Blanche Tyson gave a piano recital in the lecture room of the Haws avenue M. E. Church.

Elgin, Ill.—At the piano recital given by Eda Trotter Ruth Clarkson, of London England, was the assisting violinist.

Elgin, Ill.—A piano and violin recital was given by the pupils of Prof. William Schmidt.

Bangor, Me.—Grace M. Bramhall's pupils gave a recital at her studio.

Moline, Ill.—The pupils of Ethel Daugherty recently gave a recital at Augustana College.

Indianapolis, Ind.—One of the recent musical events was the song recital of Emma J. Holloway assisted by Harriet Fisher, Minnie A. Thomas and Alfred E. Thomas at Roberts Park Church.

Dubuque, Ia.—A vocal recital was given by Dr. William D. Saunders and his pupils, Nettie Faust and Harriet Jaeger, assisted by Mamie Schrup, violinist, and Florence Lally, accompanist, at the Stout Auditorium.

Walla Walla, Wash.—At Whitman College, Conservatory of Music, a recital was given by S. Harrison Lovewell, director, at the inauguration of the Roosevelt organ in the college chapel in April.

Hartford, Conn.—A recital was given under the auspices of the Hartford School of Music. The participants were the pupils of Edward Noyes and Willis E. Bacheller. A large audience gathered and many compliments were bestowed on the performers, who are prominent in the musical and social life of the city.

Haverhill, Mass.—Miss Nichols' Orchestral Club of fifty violin students, under the direction of Gerald Whitman, assisted by Jessie Burpee, Grace Lillian Johnson, Emma Nichols, Fred Bettoney and Henry L. Stacy, gave a concert.

Pittsburg, Pa.—The first demonstration of Luigi von Kunits' violin kindergarten work was given in Hamilton Hall.

Salem, Va.—A literary musical matinee, given by Mrs. L. Chandler and Dr. H. H. Haas, took place at Dr. Haas' studio, on Broad street, under the patronage of Mrs. J. C. Langhorne, Mrs. R. C. Stearnes, Mrs. George Logan and Mrs. Melville Smead.

Westminster, Md.—Mary H. Brown and Mabel Marvin, of the music faculty of the Western Maryland College, will sail for Europe June 15 and will spend the summer studying piano and vocal music in Paris.

Dallas, Tex.—A recital by the pupils of Estelle Roy-Schmitz and Fritz Schmitz was given at Watkin Music Hall.

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SYRACUSE.

SYRACUSE, N. Y., May 26, 1905.

DR. GEORGE A. PARKER, head of the department of music at Syracuse University, has been granted a leave of absence and will leave at the close of the college year for a year's rest abroad. Dr. Parker has been actively engaged in the affairs of the university for many years, first as a teacher and later as the head of the music department. Dr. Parker graduated from the Royal Conservatory of Music at Stuttgart, Germany, in 1881, and then took a post graduate course in Die Neue Academie der Tonkunst, in Berlin.

Dr. Parker is one of the first founders of the American Guild of Organists, a member of the Manuscript Society of New York city, a member of the executive committee of the New York State Music Teachers' Association and a member of the National Music Teachers' Association.

In 1892 Syracuse University conferred upon Dr. Parker the degree of Doctor of Music.

The pupils of Arthur van Wagenen Eltinge were heard in recital last night. Mr. Eltinge has a large class of promising young pianists, some of whom are heard each month in recital. The program follows:

Serenade	Berwald
Paris, Pastorale	Miss Luddington.
Mazurka in E flat	Bachmann
Idillio	Miss Baxter.
Valse in D	Godard
Variations on Austrian National Hymn	Miss Bronson.
Rigandon	Miss Murray.
Variations in G for two pianos	Lack
	Miss Murray.
	Schuetz
	Miss Gibson.
	Haydn
	Miss June.
	Raff
	Norbert Weinheimer.
	Von Wilne
	Miss Graham and Mr. Eltinge.

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FREDERICK BRUNS.

Guild of Organists' Election.

AT the annual election of the American Guild of Organists, held at the Church of the Incarnation, Madison avenue and Thirty-fifth street, the following officers were elected:

For Warden (presiding officer)—John Hyatt Brewer, organist, Lafayette Avenue Presbyterian Church, Brooklyn.

Sub Warden—Warren R. Hedden, organist, Church of the Incarnation, New York.

Chaplain—Rev. William M. Grosvenor, D.D., rector, Church of the Incarnation, New York.

Secretary—Clifford Demarest, organist, Reformed Church on the Heights, Brooklyn.

Treasurer—Charles T. Ives, organist, First Presbyterian Church, Montclair, N. J.

Registrar—H. Brooks Day, organist, St. Luke's P. E. Church, Brooklyn.

Librarian—George Francis Morse, organist, Dutch Reformed Church, Flatbush, N. Y.

Auditors—Mark Andrews, Montclair, N. J.; Frederic Maxson, Philadelphia, Pa.

Councillors—Samuel A. Baldwin, Brooklyn; S. Archer Gibson, New York; Carl G. Schmidt, Brooklyn; William C. Carl, New York; and John Spencer Camp, Hartford, Conn.

The American Guild of Organists was organized in 1891, incorporated in 1896, its object being to advance the character of church music and the standing, facilities and musical education of church organists. It aims to benefit all its members, giving them reliable certificates upon examination of their own standing and attainments. Its membership consists:

1. Of founders, who have maintained an honorable standing as church organists for years and have won positions of authority and distinction.
2. Fellows who have passed severe examinations, providing themselves to be organists, choir directors and scholarly musicians of high theoretical and practical attainments.

3. Associates who have passed an examination, showing them to be competent church organists.

The guild has over 300 members in the United States and Canada.

Some fifty special services have been given under direction of the guild in various churches, exploiting the best that is in the music of the church.

The tenth examination of associates and the fourth for fellows was held in South Church, New York, May 24.

Bangor Piano School Recital.

ELSA MURRAY, of Washington, D. C., gave the 193d recital of the Bangor (Me.) Piano School Tuesday evening, May 23, at the Morse-Oliver Building, Bangor, Me. Miss Murray played the following numbers:

Prelude and Fugue, D	Bach
Two Hungarian Dances	Brahms
Impromptu, B flat	Schubert
Rhapsodie	Henselt
Shadow Dance	MacDowell
Hunting Song	Mendelssohn
Three Preludes	Chopin
Ungarisch	MacDowell

Extracts from reviews in two Bangor papers read:

Elsa S. Murray, of Washington, D. C., who has been studying at the Bangor Piano School for the past ten months, gave her first public recital Tuesday evening in the school rooms at the Morse-Oliver Building. The program was one which might have daunted a much older and more experienced player than the seventeen year old girl who played it with such success as to greatly please her instructor, Frederic Mariner, who is never satisfied with anything less than perfection.—The Bangor Commercial, May 24, 1905.

Every number being played without notes, the mental side of Miss Murray's work during her few months' stay in Bangor could be very much appreciated, every composition being so thoroughly memorized that only the musical element attending the composer's inspiration seemed to appeal to the young pupil pianist of the evening.

Given more time devoted to her work, time to mature in her art and a continuation of the quality of instruction that she certainly has been blessed with, Miss Murray must indeed develop into an artist of merit. Frederic Mariner, who has had the entire control of her musical studies in Bangor, can congratulate himself on his pupil's progress and development under his instruction.—The Bangor Daily News.

Lillian B. Ames, an excellent soprano from Bucksport, assisted the young pianist.

Guilmant School Commencement.

THE commencement exercises of the Guilmant Organ School will be held this week, Thursday evening, June 1, in the First Presbyterian Church. An interesting program has been prepared, in which the graduates and post-graduates will participate, assisted by Kathrin Hilke, soprano soloist, who will sing an aria from Gretry's "Zemire et Azor." The composers represented are Bach, Handel, Guilmant, Elgar, Salomé, Widor, Boslet, Fleuret and Pierre. The students who are to play are Katherine Estelle Anderson, Evelyn Gilgrest Blauvelt, Ella Elizabeth Rogerson, Jessie C. Adam, Mary Adelaide Liscom, Grace Leeds Darnell, Mary Hendrix Gillies and Gertrude Elizabeth McKellar, Vernon Clair Bennett, Frederic Arthur Mets and Henry Seymour Schweitzer.

The diplomas will be awarded by William C. Carl, director of the school. The meeting of the alumni and annual dinner will be held at the Café Martin, Friday evening.

Williams' Pupils Song Recital.

PUPILS of Janet Bullock Williams gave a song recital Saturday morning, May 27, in the Myrtle Room of the Waldorf-Astoria.

WISCONSIN CONSERVATORY NOTES.

MILWAUKEE, Wis., May 27, 1905.

THE Wisconsin Conservatory of Music, No. 558 Jefferson street, will present a program, which, in the main, will be made up of rhetoric and dramatic numbers by scholars of Edith Rose Weil. The coming recitals are scheduled for Thursday, June 1, evening; Saturday, June 10, afternoon; Tuesday, June 13, evening. Graduates will be examined Thursday, June 8, in the morning, and the commencement exercises will be given at Plymouth Church Thursday, June 15.

How Salvator Won	E. W. Wilcox
James Garnet	
Specially Jim	
Among the Heather	Adele Westphal.
My Rival	Rudyard Kipling
Adagio and Rondo, D major, Concerto	Laura Boyce.
	Kreutzer
	Margaret Noyes.
Jim's Defense	Clay Branche
Sketch, Fast Friends	Lester Goodman.
	Re Henry
	Laura Coates, Lillian Zilmer.
My Little Creole Babe	Maude Nugent
	Mrs. A. H. Buttles.
A Modern Pretty Maid	Toby Collier.
Seein' Things at Night	Field
The Dead Pussy Cat	Wilhelmina Taylor.
Concert Valse	Wieniawski
	Flora Massman.
Lasca	Dupree
	John Hall.
At the Box Office	Josephine Seng.
Scene from As You Like It	Shakespeare
Rosalind	Mrs. Eugene Friend
Celia	Mrs. A. H. Buttles
Duke	John Hall

Gustin Wright in Stuttgart, Germany.

GUSTIN WRIGHT, organist of the Passy Church at Paris, recently played in Stuttgart with great success, as may be seen from the following notices. Mr. Wright was also presented with a laurel wreath tied with Württemberg's colors, besides letters of cordial recognition from the Royal Opera director, Baron von Puttlitz, and the Liederkrantz Society of Stuttgart. Here are some of the notices:

Herr Wright, the Parisian organist, has, by his "beau" talent, completely captured the audience of 4,000 people, and the laurel wreath which was presented him after the execution of the Guilmant symphony was most merited.—Deutsches Volksblatt, November 18, 1904.

In spite of having had very little practice on the immense organ of the Liederhalle, Mr. Wright played most excellently.—Schwaebischer Mercur, November 18, 1904.

Mr. Wright's playing of the toccata in F, by Bach, was certainly a French interpretation, but he executed it in a very fine and artistic manner. The Guilmant symphony, although nice, is too French to satisfy German tastes.—Stuttgart Tageblatt, November 18, 1904.

Again local benevolence has placed itself at the service of the Binsdorf fire sufferers, this time by a concert of the Royal Chapel (under the direction of the court conductors, Pohlig and Forstler), with the assistance of the Stuttgart Choral Society and the organ virtuoso Gustin Wright, of Paris. The introduction of organ masterpieces in the program lent a special attraction to this fine concert, and should be gratefully acknowledged, as it is seldom one hears the beautiful Liederhalle organ as it was played last evening. The powerful toccata in F by Bach and a modern work, the Guilmant symphony, were played by Mr. Wright. This young virtuoso (by birth an American) possesses a smooth technique and much taste in the employment of the stops. The shading in the finale of the symphony was carefully brought out here and there with astonishingly beautiful effects.—Staats-Anzeiger für Württemberg, November 18, 1904.

FRANK ORMSBY

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COLUMBUS.

COLUMBUS, Ohio, May 24, 1905.

LYDA SAYRE NORRIS gave a song recital Tuesday evening to about 200 invited guests. Mrs. Norris has been a successful piano teacher for many years, only taking up the study of singing a few years ago. The last two years she has been a pupil of Foley of Cincinnati. Mrs. Norris has a mezzo-soprano voice of wide range, considerable power, and uses it with refined intelligence.

The junior pupils of the Capitol School of Music and Oratory will give a recital next week. Cecil Fanning has charge of the vocal department of that school.

The Orpheus Club closed its twenty-third season Thursday evening by a concert in the Board of Trade rooms. The concert was of the usual excellent quality, and Harold Simson conducted with his customary care for all the major and minor details. The club numbers were all given à capella, with the exception of the last number, "Hehre, Heilige Musik," and afforded a thorough test of the vocal discipline to which the members have been subjected. A local composer, Ella May Smith, was complimented by the singing of her nocturne. The visiting soloist was Anna Bussert. Ferd Gardner, 'cellist, played three numbers. The accompaniments were by Mrs. Ferd Gardner and Thomas S. Callis.

The annual piano recital by the advanced pupils of Rosa L. Kerr will take place on Tuesday evening, June 6, at the Y. M. C. A. Auditorium. Mrs. Harrie B. Hutchinson will be the assisting vocalist.

Edith Sage MacDonald has gone with her husband to the Bermuda Islands. Mrs. Nathan Marple supplies her place as solo soprano in the Broad Street M. E. Church quartet in her absence.

Herman Ebeling and wife, accompanied by Ethel and Grace Keating and Bessie Ohlen, leave the June 1 for a summer in Europe. Ethel Keating may remain abroad and continue her piano studies there.

The Euterpean Ladies' Chorus had a good audience at Y. M. C. A. Hall Thursday evening, and gave general satisfaction by their ensemble work. The soloists were Elizabeth Humphreys, soprano; Leavitt L. Mix, baritone, and Frank MacDowell, flutist.

Harry Brown Turpin gave his friends two delightful evenings of music last week, introducing all his advanced pupils. Two who had not been heard before were Mrs. Sherman Granger, a dramatic soprano of Zanesville, and Mrs. William H. Hast, contralto, of Portsmouth. The other soloists who are well known and appreciated were: Mrs. Leslie Mithoff, contralto; Mrs. C. C. Corner, mezzo soprano; Alice Robinson, soprano; Ethel Johnston, soprano; Mrs. E. E. Fisher, contralto; Elizabeth Humphreys, soprano; Mrs. J. F. Pletsch, soprano; Norma Jones, contralto; Cecil R. Fanning, baritone; Anthony Rupersberg, bass, and John Martin, tenor.

The program for the Ohio State Music Teachers' Association is rapidly nearing completion. An effort is being made to make this the most significant year in the history of the organization.

William H. Lott, Harry Clifford Lott and Jackson B. Gregg, three of as good musicians as Columbus ever had, have located in Los Angeles, Cal., where it seems they are as fully appreciated as they were at home. To lose a tenor and a baritone of rank, and a director of unusual intelligence and experience, who has for twenty-five years been closely identified with the music life of Columbus, was a great loss to Columbus, but a substantial gain to the music and art life of Los Angeles. Before W. H. Lott left this city a farewell banquet was given in his honor at the Southern Hotel, at which Henry Frillman, Amor W. Sharp, Tod B. Galloway, P. W. Huntington and Gen. Henry C. Taylor, all of whom have been associated with the music life of Columbus for years, responded to toasts. Mr. Hunt-

ington's response to "Old Time Music in Columbus" was so perfect a review of the last fifty years of music in this city that insistent demands obliged Mr. Huntington to have it printed for distribution, as it is a really important contribution to the music history of the city.

The most interesting music topic just now in the city is the organ which the Women's Music Club has promised to put in Memorial Hall. The hall, when completed, will seat about 4,500, and will furnish to Columbus what has been long and sadly needed—a great music hall. Now plans for festivals, oratorios given in grand style and organ artists may be made and realized. The music art was never the such engrossing interest in this city as it is at present.

ELLA MAY SMITH.

GANZ IN MINNESOTA.

RUDOLPH GANZ is winning laurels right and left in the West and Northwest. Today criticisms from papers in Minneapolis, St. Paul and Duluth, Minn., are reproduced:

Mr. Ganz, who is not yet thirty years old, plays with the magnificent assurance of a veteran technician. So far as his actual control over the keyboard is concerned he is a giant of suppleness and strength, his remarkable sureness of attack carrying him with brilliant exuberance through the most mechanically difficult compositions that ever demanded complete and heroic mechanical mastery. He has a splendidly developed sense of proportion, never coarsens his climaxes by careless crescendos, and adjusts his pianistic revelation in a broad, healthy manner which proves his claim to the most substantial qualities of musicianship.—St. Paul Pioneer Press, April 4, 1905.

In Liszt's "Sonnetta di Petrarca" every note was a caress. This bit from the "Italian Pilgrimage" is as perfect in its form as one of the sonnets whose name it suggests, and as read by Mr. Ganz there was a glowing tenderness in every phrase. This same tenderness of tone was revealed in the three Chopin numbers, the B minor scherzo, the impromptu in F sharp and the etude in E major. Nothing in the way of instrumental music more exquisite than this scherzo as it was played by the young musician has been heard in St. Paul this winter.—St. Paul Globe, April 7, 1905.

It was, however, an audience with traditions which awaited the reading of a program new and built wholly upon the impressions of the modern romantic school.

The interesting personality of the pianist claimed attention, but it was not until after the first two numbers that the marked individuality of the artist was revealed. He is not to be classified. Comparison with others who play with the abandon of one obsessed or with those who evoke sweet sounds for their own delectation is not permissible. He is as one who, living upon the mountain heights, from his vantage ground catches glimpses of distant scenes and in a rarefied atmosphere hears sounds which are "those of joy and not of fear."

The querying, expectant attitude of his listeners prevented the hearty response necessary to a clear grasp of the Busoni arrangement of the Bach toccata, which was like a mighty organ prelude intended to prepare the soul for further revelation. This state was further brought about through the "Etudes Symphoniques," by Schumann, the king of instrumental romanticists, who had so much to tell and who was limited by the inadequacy of finite form.

It was in the Chopin scherzo the awakening came, with the chiming of the bells and the mighty rhythmic pulsing of the eternal current of life accentuated by the stroke of time. After this Rudolph Ganz had matters his own way; he painted pictures—he told stories—always interesting, his listeners in rapport with him, traversed hell and heaven, and the intermediate stages (barring the few too egotistically prosaic to get out of themselves). This reached its climax in "Jeux d'Eau" (waterplays), by Ravel. No one failed in grasping the meaning of this exquisitely beautiful tone picture, which approaches realism with only a suggestion of the attendant trickery of the glissando scale.

The d'Albert scherzo proved to be a gem in piano literature, and elicited an applause which gained the one extra number upon the program. This was a dainty bit, which baffled with its seeming familiarity, suggesting Handel, with its trills and embellishments, but yet may have been some Slavonic folk song or dance in its simple weirdness.

In the Liszt suite the player produced some tremendous effects. Of such varying character, yet so allied in nature; the descriptions were so definitely outlined that one passed easily from the adoration of an idea represented by a picture to a simple seventeenth century song and the following love sonnet. It was, however, in the fantasia, telling in tone the vision of Dante, that the player most fully revealed the broad scope of his art. The wanderer is carried from circle to circle, to deeper depths, until purgatory, that region of restless desire, unsatisfied from lack of form, breaks through the glooming delight which seems a heaven, but is later transcended by the glory of the successive heavenly spheres.

The applause which this masterpiece induced could scarcely be satisfied, yet how could the pianist come down from the seventh heaven to gratify what has grown to be a habit?

Technic, method and all pertaining to the formative side of music was subordinated as a means to an end. To hear Rudolph Ganz is like reading a book which is worth while, and which, properly

speaking, must go through the triple process covering plot, style, and, lastly, criticism.—St. Paul Dispatch, April 4, 1905.

The piano recital given by Rudolph Ganz at the First Unitarian Church last evening, under the auspices of the Thursday Musical, was one of the most completely satisfying recitals ever given here. It was an exhibition of artistry, now virile, now tender, that places Mr. Ganz among the very front rank of pianists. From the opening of the Bach toccata to the close of the final encore insistently demanded at the close of the arduous program, there was nothing to mar the perfect enjoyment of the program. Indeed, the program itself could scarcely have been improved, and it gave the young artist a splendid opportunity to demonstrate his virtuosity.

The Bach number would have satisfied the great cantor himself, so splendidly was it executed. The symphonic studies, op. 13, of Schumann, that perfect mosaic of variant musical form, was played with a spirit and exactness that left nothing to be desired. The three Chopin numbers, including the impromptu in F sharp, with its reverberant hoof beats, and the etude in E minor, with its wonderfully contrasting portions, were played *con amore*. Ravel's exquisite gem, "Jeux d'Eau," was faultlessly rendered, and the d'Albert scherzo in F sharp, with its rush of technic, was a thing long to be remembered.

Four rarely heard Liszt numbers completed the program and were most satisfying. Indeed, if Mr. Ganz excelled in any one thing it was as an interpreter of the Liszt music.

His technic is always flawless and brilliant. His readings are intelligent and discerning, and he has a touch that is at once firm, delicate and luscious. He was forced to acknowledge repeated encores, and treated the audience which packed the house to two additional numbers.—Minneapolis Journal, April 7, 1905.

Nothing that has been said of the work of Rudolph Ganz, the noted Swiss pianist, would be too strong to express the appreciation of the splendid concert given by him under the auspices of the Thursday Musical last evening at the First Unitarian Church. Few such masters of the instrument have ever been heard in Minneapolis.

From the fine rendition of the toccata in D minor, by Bach-Busoni, with which he opened, to the grand composition of Liszt, with which he closed, "After a Lecture of Dante" ("Fantasie quasi Sonata"), the artist held the audience under his control.

It would be difficult to say what was his best work; but the last number, to which reference has been made, the "Sonnetta di Petrarca," in C sharp, another of the Liszt selections, and an old minuet by Sgambati, played as an encore to d'Albert's scherzo in F sharp, were particularly masterly in their sympathetic interpretation.

Rudolph Ganz's technic is simply wonderful, but beyond this merely mechanical part of music he discovers the soul of the true artist.

The whole program was a delight, and the evening seemed all too short.

The program included, besides the numbers mentioned: Schumann's etudes symphoniques, op. 13; Chopin's scherzo in B minor, his impromptu in F sharp, and his etude in E major; Ravel's "Jeux d'Eau," with its beautiful liquid tones, whose full beauty was brought out by the gifted artist; then there were two others of Liszt's "Sposalizio" and the enchanting "Canzone Salvatore Rosa," played with exquisite appreciation of its delicate beauties.

Rudolph Ganz, since his arrival in America, has played in many of the leading cities of the country, and everywhere his high claim to recognition among the leading pianists has been acknowledged.

The audience last night was a large and representative one, and the concert a success in every way.—Minneapolis Tribune, April 7, 1905.

Rudolph Ganz's piano recital last evening for the Thursday Musical and their friends was one of the most artistic and completely satisfying musical events we have ever had. What a delightful relief it was not to be oppressed by the advertised reputation of "the greatest artist that ever lived and breathed," but simply to see a modest appearing gentleman and listen anew to his voicing of some of our dearest musical memories!

The flowing grace and delicacy in the second and eleventh of the Schumann symphonic studies it is hard to conceive more perfect, while the honest, clear-cutness and manly vigor all through the studies broke out magnificently into the final exulting triumph. Chopin was represented by the splendid though less played scherzo in B minor, by the sadly tinged dream of the op. 36 impromptu, from which it always seems cruel to be so rudely awakened by the final clashing chord and by the E major study's deep poetic mood. Mr. Ganz's hearers could only draw a long breath and look to each other the inexpressible commentary, "Beautiful, beautiful!"

And yet perhaps even more gratitude was felt for the introduction to several new treasures from Liszt's inexhaustible legacy. From the series of ten musical poems gathered in the first Italian pilgrimage Mr. Ganz gave four. The tender and serious glow of the carriage heart in the "Sposalizio," the restless wandering of the canzonetta associated to the four verses of "Salvatore Rosa," the contrasts expressive of love's inconsistencies in Petrarch's 104th

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sonnet, and the tremendous imaginations suggested "After Reading Dante," and evidently the "Inferno"—all these emotions were presented marvelously. The only regret was that all the complete series could not have been heard as the artist has given them elsewhere.

Thus, for the opportunity of hearing such a poetic program given with so inexpressibly satisfying thoroughness and unaffected charm, the Thursday Musical has again put our musical public gratefully in debt.—*Minneapolis Times*, April 7, 1905.

Probably the most interesting number was the "Jeux d'Eau," by Ravel, a modern French composer, who is thought by Mr. Gans to be the forerunner of a new school of music. In this exceedingly dainty bit of music, the playing of the water, the drip and sparkle, almost the bubbling of it, could be heard in the masterly interpretation that was given.—*Duluth Herald*, April 5, 1905.

CHOIR CHANGES IN PITTSBURG.

PITTSBURG, May 26, 1905.

PROMINENT among the recently engaged church choir singers, who began service in their new fields the first Sunday in May are:

Katherine Ellis, soprano, Grant Street Lutheran Church.
Vida McCullough McClure, soprano, Emory M. E. Church.

Mrs. H. H. Fisher, soprano, St. Peter's P. E. Church.

Myrtle June McAteer, soprano, Grant Street Lutheran Church.

Alice L. Price, contralto, St. Peter's P. E. Church.

Genevieve Wheat, contralto, Grant Street Lutheran Church.

Mrs. James E. Patton, contralto, Church of Christ, Scientist.

David Stevens, tenor, East Liberty Presbyterian Church.

Albert MacDonough, tenor, Grant Street Lutheran Church.

Edward Vaughan, tenor, Christ M. E. Church.

F. T. Simpson, bass, Grant Street Lutheran Church.

Samuel Kinder, baritone, Sewickley Presbyterian Church.

All of the above are pupils of James Stephen Martin.

In point of importance, as well as salary, several of the positions named above are of the highest grade, and the selection of Martin pupils to fill such positions, not to speak of the constant demands upon them for concert and oratorio engagements, affords a fair idea of the number of advanced singers who are seriously at work under his able guidance.

There are now forty-seven of his pupils occupying church positions in and about Pittsburg.

Claassen Gets a Medal.

ARTHUR CLAASSEN, musical director of the New York Liederkreis, the Brooklyn Arion, and for next week conductor of the Pittsburg Saengerfest, is reaping the results of popularity. At a recent social meeting of the orchestra section of the Liederkreis a handsome medal, in the form of a lyre set with diamonds, was presented to Mr. Claassen. The presentation speech was made by Otto von Schrenk. An ovation to the musical director followed.

In the Liederkreis clubhouse they are still laughing over a story in which music, a messenger boy and horse racing had an equal share. Mr. Claassen received a dispatch from Pittsburg requesting to know which parts of Grieg's "Peer Gynt" suite would be played at the forthcoming festival. In his reply Mr. Claassen abbreviated the parts like this:

"Asa," "Anita" and "Mountain King."

The eyes of the messenger boy extended to almost twice their normal size, and he turned to Mr. Claassen and asked:

"Say, boss, are these the winners?"

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NEW YORK NOTES.

CAPPIANI pupils to the number of five took part in a musicale given as a farewell, previous to the madame's departure for Europe, at her studio, May 24. They were Dorelle Snook, a pupil of six months, who shows much promise; Beatrice Singermann, Clementine Tetedoux, who sang with artistic finish, also uniting with Miss Singermann in the duet from "Freischütz," very well sung; Harriet Thorburn, singing French songs with grace, and Mrs. M. H. McLewee, whose fine contralto voice gave great pleasure. Madame Cappiani is first vice president, member board of directors, chairman membership committee, and member of the council of the Women's Philharmonic Society, and the only woman member of the board of directors of the Manuscript Society. This gives but a small hint of this woman's perennial activity and influence.

Edward O'Mahony's Irish and operatic annual concert, at Assembly Hall, May 23, had as participants Mrs. F. E. Kavanagh, soprano; Katharine W. O'Neil, alto; Adolph Silbermangel, tenor; Florence Austin, violinist; Gertrude I. Robinson, harpist, and Grace Upington, pianist. Mr. O'Mahony, who has many warm friends of many years' standing, was greeted by a large audience, which enjoyed the evening. Miss Austin's violin playing deserves special mention and Miss Robinson played the harp with artistic effect.

Albertus Shelley's twentieth popular monthly concert, by his orchestra of fifty-one players, at the Harlem Y. M. C. A., presented a program of much variety, ranging from Mozart to modern popular music. Henry Smolinsky, baritone, sang three solos. The first concert of the Boys' Department Orchestra took place May 16, when the twenty-two youths forming the orchestra gave a program of nine numbers. The Shelleys have gone to their summer home in Delaware County.

Pauline Serhey, one of the best pupils of Mr. Schradieck, was the beneficiary at a concert in Tarrytown, her home, May 25. She played works by Vieuxtemps, Schumann, Wieniawski, Mlynarski, as well as the violin obligato in Mietzke's trio, and the Bach-Gounod "Ave Maria." She is a very talented girl and a hard worker. Katharine Corder Heath sang solos and was encored each time. Cecil James, tenor, was a success, having also to sing encores. Edith Davies-Jones, harpist, also assisted.

Sarah Sokolsky, a pupil of Madame de Levenoff, gave a piano recital recently at Temple Israel, Brooklyn, and played standard classic and modern works by Schubert, Bach, Beethoven, Grieg, Berlioz, Chopin, Liszt, and Wroblewski.

Bessie Bonsall the contralto, sang in "The Chimes of Normandy" at Roanoke, Va., and operatic selections last month. In July she will sing in Allenhurst and July 27 to July 29 in Cumberland, Md., in "Elijah," "Rose Maiden" and "Persian Garden," under the direction of Tali Esen Morgan. Later she will sing at the grand concerts of Mr. Morgan at Asbury Park. Miss Bonsall is free for Sunday evening engagements. She knows practically all the oratorios and has an unlimited repertory of sacred songs.

The fourth Students' Occasional, at the residence of J. Warren Andrews, took place May 29. Helen G. Hampson playing works by Rheinberger, Foote, Dubois, Mendelssohn, Lemmens, Thomas and Bach. Mr. Andrews and his daughter, Nellie E. Andrews, united in playing Guilmant's "Marche d'Ariane," for piano and organ.

"The Way," a sacred cantata, by Frederick W. Schlieder, Mus. Bac., was given at a special musical service at Mount Morris Baptist Church, Fifth avenue and 127th street, of which Mr. Schlieder is organist and director. The soloists were Mrs. E. W. Dutton, soprano; Mrs. A. S. Holt, alto; William St. John, tenor, and Edward Bromberg, baritone.

F. W. Schalscha has suffered the loss of his violin, some thief having stolen it from his studio.

Hans Barth, a fifteen year old pianist, gave a recital at Knabe Hall Thursday evening. The young performer, who has a good technic and plays with feeling, pleased his audience.

Twenty children, ages from five to eleven years, took part in the concert at Amity House, West Fifty-fourth street, Friday, May 26, under the auspices of the Women's Philharmonic Society. They are all pupils of Mrs. E. R. Kay's Choral School, and sang two and three part songs in effective fashion, keeping good time and tune. Some have studied only since February, and their sight reading showed real facility and good teaching. Mrs. Kay, who is the mother of Richard Kay the violinist, has classes forming in Brick Church, East Orange, White Plains and Brooklyn.

Wesley Weyman the pianist has had a busy month, giving three recitals, with H. Gregory in New York, a recital in Orange, N. J., with the same singer, one in Orange before the Charlotte Emerson Brown Club, and one before the Musical Therapeutics Society, of New York. Further recitals are being arranged for him in June at Orange, Stamford, Conn., and Ayer, Mass.

"Love's Locksmith," music by Albert Mildenberg, and "Billie Taylor" are to be given by the Ogden-Crane School of Opera Saturday evening, June 3.

McClellan in Minneapolis.

JOHN J. McCLELLAN, the organist of the Mormon Tabernacle at Salt Lake City, Utah, gave recently a number of successful recitals at the new Auditorium in Minneapolis, Minn. The critics of that city commended in cordial terms McClellan's art. The reviewers, in part, said:

While it might be captious to say that Mr. McClellan is a better organist than —, the fact remains that the former succeeded better in bringing out the beauties of the splendid new instrument, both as to its solo stops and its power as a complete instrument.—*The Minneapolis Journal*, May 10, 1905.

Mr. McClellan's renditions, though unimpassioned, are soulful and refined. His development of the theme is accurate and the technic is faultless.—*The Minneapolis Tribune*, May 10, 1905.

Those who went to the Auditorium last evening and heard John J. McClellan, organist of the Mormon Tabernacle at Salt Lake City, play the organ were sorry that the program was not longer, for any one of its numbers was worth going a long distance to hear.—*The Minneapolis Times*.

Mr. McClellan was perfectly familiar with the Auditorium organ, owing to its similarity to the Tabernacle organ, which, though a trifle larger, is built upon the same lines. Thus Mr. McClellan was able to bring out the brilliancy of the organ with ease, playing a program at once diversified, brilliant, pleasing.—*The Minneapolis News*.

Dr. Emanuel Baruch is the new chairman of New York Liederkreis music committee. Emil Rohde is the secretary.

SEASON 1905



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WASHINGTON.

WASHINGTON, D. C., May 26, 1905.

COMMENCEMENTS are bringing the Washington season to an end. Like the last burst of a feu d'artifice, the serious, concentrated activity of the season is now being thrown into future's space in brilliant, sparkling showers. The Mount Vernon, commonly called the Somers School by reason of the distinguished charm of the head of this classic seminary; the Fairmount, noted for the gift of its musicians; the Gunston, one of the most serious schools and of exquisite location; the Cathedral School, in "high orders," so to speak, and forming a fairyland colony all of its own at St. Albans, and the Chevy Chase institution, lying in one of nature's causeways, between the romantic Chevy Chase Lake and the city of Washington, all these have celebrated the close of intellectual and artistic labors, said to be one of the most prosperous in the history of the capital. In all of these schools, as in each of these ceremonies, music has played a more important part than ever before. The art is "all the rage." There lies much to be desired, however, in the departments as a general thing; but everything is better than ever, which is encouraging.

A valuable feature of the Gunston work was the department of physical culture and elocution, which had a commencement all to itself and in which music was used as graceful punctuation. The musical commencement was excellent. The school is prosperous. The interesting Hamilton Institute will be the next to hear from. Ella Stark figures as leader in the extensive piano work of the St. Albans Cathedral School.

John Porter Lawrence, pianist, and Anton Kasper, violinist, lead in things musical in the National Park Seminary. Mr. Lawrence is organist of the New York Avenue Church, Washington, and Mr. Kasper of St. Augustin's, and both are influential musicians. Lectures on music form an important part of the musical education in the National Park. Mr. Lawrence has given many important ones, twenty-eight have been given by Mr. Vincent. Both violin and piano departments are most prosperous. The above musicians are engaged in three other colleges, besides their church work.

The charming and energetic Glenn Gorrell has many promising piano pupils who are just coming into view. Lavinia Turner and Ellie Sanford will give a recital on June 15. Mr. Gorrell will also play. Miss Turner will play the first movement of the C major Beethoven concerto, op. 15. Mr. Gorrell is a pupil of Joseffy, of Klahre, Goetchius, Gelsch and Chadwick. He is rigorous about good music and good methods. He is organist in a prosperous church in Virginia, and himself an incessant worker in progressive lines.

Johannes Miersch and Adolf Glose, violin and piano artists, who have come to Washington within the year, have decided to remain in Washington. Their warm reception here, their success in concert and student work, and the remarkable refinement and beauty of the capital itself have united in urging this decision. Mr. Miersch has the title of royal court violinist to the King of Greece. Mr. Glose has been several times across the continent in piano tours with Clara Louise Kellogg, New England Concert Company, and other organizations. Both are armed with valuable press notices, and both have engaging personalities.

Minna Heinrich is one of the leading, if not the most prominent, of the women violin artists of Washington. She is a pupil of Jacques Grun, of Vienna, himself a pupil of Bohm, from whom went out Joachim Ernst, Hauser, Von Kunitz, now of the Pittsburgh Orchestra, and others. Miss Heinrich is a member of the Georgetown Orchestra and is a reliable soloist. Among her interesting pupils are Mrs. Col. E. J. Dimmick (née Ruth Crosby, the poet), Ira Stan-

ley Pope, soon to give a recital; Lillian Koehling, Elizabeth Graham and little Gisella Gloetzer, daughter of Dr. Anton Gloetzer, himself a famous Old World trained musician, pianist here of the Gunston.

The vocal sisters, Daisy and Bessie Brown, have been having experience on the stage through connection with an opera company formed here, and which has already given three public performances of Sullivan's "Gondoliers." Mrs. Howard Coombs, as special accompanist, has grown into position this season also. There is no department so needing able recruits. Mrs. Coombs has a wide field in which to make a fortune by making it superior to most of that which is usually done. She recently accompanied in public Marion MacFall, who sang at the last meeting of the Wisconsin Club here. Mrs. Coombs as Elizabeth Gardner was one of the brilliant pupils of Mrs. Ernest Lent, one of the teachers at the Fairmount and the Georgetown seminaries.

Harriett A. Gibbs, director of the Washington Conservatory, established last year and advancing in remarkable manner, is going abroad this summer to Berlin, London and Paris. Recitals have been given under the direction of Miss Gibbs on May 15 and 22. Mary Europe was accompanist. Recitals of high school and normal music will also be given this month, showing the work of Miss Gibbs outside of her conservatory. Mr. Tyler, a graduate from one of the leading colleges of the States, is one of the faculty of the Washington Conservatory, also Clarence White, a violin artist of wide reputation.

Mary Kimball gives her last piano recital this week. These concerts are important events in the lives of many young people, numbering among them daughters of the President, of one of the District commissioners, and of the chief of police. Unusual excitement and stir is rife among them all this closing time by reason of the sight of a brilliant diamond ring upon the tiny fourth finger of the hand of Miss Kimball, and which symbol of harmony Cupid has composed during the year. Miss Kimball, as daughter of one of the leading vocal teachers, herself a most successful piano teacher and a dainty creature of universal good will, is a sort of "daughter of the regiment" in the musical field of Washington.

Katie V. Wilson speaks of bringing the famous Boston Quartet here next season as well as the Boston Symphony, which is to give five concerts, and for which subscription sale is now open. She has two opera performances now upon her hands, "Martha" and the "Mikado," with Thomas Evans Greene as director.

Mrs. George Franklin Lippitt managed an important charity concert this week, and with success. Local talent, with male quartet, were features. Hope Hopkins Burroughs, the pianist, and Louise Carson, violinist, were among the performers. Oscar Franklyn Comstock accompanied.

There is here a blind pianist-organist, colored, who is doing energetic work with an ambition that is praiseworthy. His name is James Johnson, of 409 E street N. E. He is a graduate from the department for the blind of the Peabody Conservatory. He composes, plays in church and teaches. Many white children are among his pupils. Among the most gifted is the son of Mr. Offenstein. Mr. Johnson's constant reading of matters in and out of music, his scope of scholarship and thought, his liberal feeling and ambitious horizon over the future, would put to shame many of the white race more highly favored who have "not the time" to read even a morning paper, and think only about self.

Marie L. Burden, originator of the Burden kindergarten method, writes from Springfield, Mo., of the successful

class work being done there for several years by Percy T. Hemus, of St. Patrick's Cathedral, New York. Some of his pupils have performed in the clubs there, and with satisfactory results. Mrs. Burden is deeply interested in music, and will remain West this summer.

Hallie Moodie Dupre, a pupil from Texas, last year studying singing with Sallie Bradley McDuffie, of Washington, sends programs of a concert she has herself been giving in her native State. So the good work goes on. With proper knowledge of their existence scattered throughout the States there is no reason why every studio in Washington should not be filled with talent of every description the coming year. Many who imagine themselves well known have never been heard of outside of the circle of their personal friends. Some waste their time sending out little footy "circulars." When exhausted with addressing 100 envelopes, they imagine that they have touched the eyes of the four corners of the earth. Poor souls! A powerful weekly paper with seven or eight thousand subscribers, and that is eagerly clutched for its news every week by as many more regular regular readers, is the way to address "parents, friends and fellow countrymen."

There is a talented girl, Miss Young, studying piano in the College of Music here. Georgia Miller is the head of the Miller Clavier School in Washington. Her address is 118 C street. She is lovely, and true to musical foundation also. Clara Drew has gained a wide and deep reputation in Washington for voice style, ability to teach and solo work in one of the leading churches. She, too, is a newcomer, but one who has come to stay.

Harriett Whiting the contralto leaves Washington this week for Boston, then to her summer school work in New Hampshire. John A. Finnigan writes good news from the organ loft of St. Patrick's Cathedral, New York, where he is now installed. He likes it very much, is jumping to save his life on the streets, and is otherwise busy. More later.

There is a large circle of musicians in Washington who earnestly desire that Creatore might be made a fixture, or at least partially so, in the capital. Many teachers of vocal and instrumental music are especially desirous of having him as an illustration of all they might ever be able to say. A teacher remarked this week that if sufficiently wealthy she would do this herself, that she would feel justified in stopping all her teaching if able to take people to hear the various musical perfections of the Italian. This is certainly high praise, and never was praise more fully merited.

FANNIE EDGAR THOMAS.

De Moss as Senta.

MARY HISSEM DE MOSS was highly praised for singing in a concert performance of parts from "The Flying Dutchman" at Salem, Mass. One criticism reads:

Mary Hissem de Moss, of New York city, was the soprano. As Senta, the daughter of Daland, a Norwegian sailor, she was superb. The possessor of a strong, high and wonderfully true soprano voice, she adds to its charm the ability not only to use that voice, but to interpret the meaning of the words as well, giving expression far beyond the general run of oratorio singers to her lines. The storms of applause which at times greeted her showed the appreciation on the part of the audience of her powers, both of voice and interpretation.

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DE PACHMANN, who has closed a most successful tour, is resting quietly in the mountains. The great pianist will remain in this country until the first week in July.

"WAGNER BANISHED" is one of the striking headlines in Monday's papers. Musicians need not be alarmed. The story was about the shortstop of a baseball club.

THOSE artists and teachers who locked their town studios at the first sign of spring must realize by this time that they acted rashly. This promises to be the coolest "cool" summer New Yorkers have known.

MAY is gone and the cornerstone of the proposed new Academy of Music in Brooklyn has not been laid. The ninety-odd Brooklyn millionaires who have not yet purchased stock in the company have left town without leaving their summer addresses.

SO Maxim Gorky was once a singer—a tenor. It is reported that he lost his voice through an accident. Some accidents have fortunate sequels. In this instance Russia may have lost an indifferent singer in order that the world might gain a remarkable novelist and reformer.

A SPECIAL cable from Rome to the New York Herald Friday, May 26, announces that Puccini has requested Giacosa and Illica to write him a libretto on the life of Marie Antoinette, for which Puccini will compose the music when he returns from his four months' visit to South America.

THE Copyright Bill, which is to be presented to the English Parliament, which will embrace the question of music copyright, and which is supposed to attempt to put an end to musical piracy in Great Britain, will be presented by the Hon. T. P. O'Connor, which may be news to our English readers.

MASTER QUENTIN, youngest of the Roosevelt children at the White House, is taking music lessons and, according to one sympathizer, the child thinks his punishment severe. If the boy has one sympathizer he has a million among old and young who recall their own miserable hours at the piano.

THE German Weekly Gazette publishes a statement to the effect that the proposed "Parsifal" production at Amsterdam is finding considerable objection and that it is difficult to secure the proper kind of a cast to give a performance worthy of the work itself. There is considerable agitation on the subject of introducing "Parsifal" in Amsterdam without the consent of Bayreuth.

ASTRONOMERS, amateur and professional, may be interested to hear that the scenes of the operetta, "The Court of Hearts," written by two college women, are laid on the planet Mars. Judging from the cuts reproduced from the Denver Post on another page of THE MUSICAL COURIER, life on Mother Earth's neighbor must be one grand, sweet song.

IF vocalists and pianists will continue to sing and play without remuneration they must not complain because their value as artists diminishes. The unjust and shallow society woman who is a party to this despicable social custom would soon find it impossible to hoodwink her acquaintances if singers and instrumentalists, one and all, combined against the "free engagement" business.

"THE Federated Hod Carriers" is the original but not elegant epithet used by the Tribune music critic in writing about the orchestra players in the first concert of the Damrosch summer season. This refers to the rules of the Musical Protective

"FEDERATED HOD CARRIERS."

Union, which does not permit musicians from foreign countries to become members of the union, with privileges of playing in the orchestras here, until they are residents of this country for six months. Probably there are other reasons for calling the members of the Musical Union "Federated Hod Carriers."

It always has seemed to us that the man who is an honest hod carrier has no reason whatever to be ashamed of it in this free United States, as it is called. An honest hod carrier is at least as good a man as a dishonest musician, and if he attends to his business strictly and does not mix up with other affairs outside of the mortar and lime and bricks that he is mixed in, he is more to be respected than the average music critic, who does all kinds of outside work and is thereby influenced in his music criticism.

After all, what is the great difference between a hod carrier making his \$21 or more a week, honestly, and sending his children to the public schools, and registering and voting, paying taxes if he has accumulated a little money sufficient to own real estate or other estate—what is the difference between this honest, straightforward, sober American citizen and a music critic engaged or employed on a daily paper, where there are also composers and press men and feeders and writers and reporters—some of them getting as low as \$12 a week, some as high as \$50 a week—what is the difference between all these callings? There can't be much difference because of the slight difference in wages. There can't be such a great difference because of any intellectual disparity. We have not seen anything yet emanating from the music critics that justifies them in assuming that they stand intellectually much higher than an intelligent hod carrier, and therefore we cannot understand why the name of hod carrier should be used by those who wish to reflect on the members of the Musical Union. If there is a Union of Hod Carriers, there should be a Union of Critics, and a Union of Composers, and a Union of Reporters, and a Union of Journalists, and Union of Detectives and Wardmen. What difference is there in the characteristics of these unions as such? They are all made up of American citizens who work for a living and are supposed to be honest. What injury can a man suffer in his social position who is accused of being a music critic or a hod carrier? He will not suffer from it. No man is hurt in his social position who is a feeder of a press or a banker.

We have read frequently the list of people that have attended the receptions given by society here in New York in its various strata, and we fail to find the name of a single hod carrier in there, or even of a married music critic. Such people are not invited to such social functions. Butchers, hostlers, telegraph operators, hod carriers, bookkeepers, brakemen, wardmen, bookmakers and bookbinders and music critics are not invited to any social functions except such that represent their own position in society. There are many people in society who are not worthy to rank with the class of men that belong to the above variety of vocations. Many a snob, many an ignoramus, many a social highwayman is admitted into what is called society, whereas all these honest workmen are kept out of it. The music critics made a mistake from the start when they did not become bankers, diplomats, vice presidents of the United States, Senators and members of the Musical Protective Union.

A peculiar thing about the Tribune music critic and his habit of calling the Musical Union "Federated Hod Carriers" is the fact that the members of

the Philharmonic Society belong to the Musical Union, and he is engaged every year by the Philharmonic Society to write its program notes. The concerts are really given by the "Federated Hod Carriers," as he calls them. That is strange, but yet it isn't so strange. The money of the Federated Hod Carriers is taken at one hundred cents on the dollar at Lüchow's, Mock's, the Chop Houses and Reisenweber's, and is not considered tainted by the one who receives it.

JAMES FITCH THOMPSON, well known in this city and in Philadelphia as a baritone singer, whose wife, Agnes Thompson, was divorced from him some time since, and who is singing in Philadelphia in concert and church choir, died at Bellevue Hospital, in this city, of typhoid fever on May 11.

NEARLY A MILLION.

According to the daily papers, some of which have devoted a column to the subject, Mr. Thompson was just on the verge of making a million dollars when he died, and they also state that somebody says that somebody told them that John and Edouard de Reszke stated some years ago to someone that after they had heard Mr. Thompson's singing, that he really was the greatest baritone, &c.

Now, then, Mr. Thompson was a good singer, he tried his best, studied music, was very active, energetic, but he did not devote his whole time to it, and if a man wants to become a concert singer or opera singer he must make it his sole affair. Whether he was on the eve of making a million dollars or not, is a question for further substantiation, if anyone has any interest in it, but this statement appearing without authenticity in a daily paper places upon it the brand of doubt. What are we to believe of all other articles that appear in the daily papers, when to our knowledge the musical articles are so utterly, absolutely unreliable? Is it not a question whether the statements that the daily papers are making about the Equitable are also equally unreliable? Every week this paper points out the grossest errors in the daily papers about musical affairs. Some weeks ago the New York Herald published as a fact that Paderewski's tour in this country gave him \$1,144,000, when his receipts did not amount to one-tenth of that. Other papers have copied this and thus these items fly through the country as reliable. Every week, as we say, we find the grossest mistakes on musical items like this Thompson item and others, and when we read these false statements—absolutely taken out of the air, without any basis to them whatever—we come to the conclusion that outside of a few Associated Press reports, market reports, shipping reports and statements copied from the official statistics, &c., of organizations and boards of trade, chambers of commerce, &c.—that outside of these and the police reports, without the reporter's glowing coloring, nothing can be depended upon. The special article of a daily paper on any particular event must be taken with a grain of salt. It amounts very nearly to nothing and can have no value.

CERTAIN daily papers that profess to be horrified at the sensational methods of certain would-be singers and actresses display beautiful inconsistency by noticing every trivial incident in the careers of the offenders. Take the case of a minor singer in a comic opera company, recently discharged after three trials for murder. Every turn this young woman has made since she left the Tombs has been duly heralded, not only in the "yellow" journals, but in the more respectable papers. We thought when the girl went home that

would be the last heard of her. If the daily papers think it shameful that she should continue to be exploited on the stage, let them keep silent. Abuse and ridicule only make more friends for the victim, and provide in addition the advertising which the singer and her managers desire.

JUNE 10, 1905, will be the fortieth anniversary of the first performance of "Tristan and Isolde," at Munich, under the direction of Hans von Bülow.

WAGNER PREMIERES.

The fact that the principals in this premiere, Ludwig Schnorr von Carolsfeld and Malvine Schnorr von Carolsfeld were husband and wife proved a coincidence rare in operatic productions. There was also a sequel to the performance almost as tragic as the story in the great music drama itself. Herr von Carolsfeld, an idol of the musical public, caught cold at the performance and died eleven days later. The shock was terrible to every one identified with the production. Madame von Carolsfeld retired immediately from the stage and lived faithful to her husband's memory by devoting her life to struggling singers.

Nearly thirty-eight years after Herr von Carolsfeld's death his widow passed away at Karlsruhe, May 23, 1903. Her obituary was published in THE MUSICAL COURIER some weeks later.

Madame von Carolsfeld (née Garriques) was a second cousin of Alice Garrique-Mott, the New York vocal teacher.

The other members of the original "Tristan and Isolde" cast were: Kurwenal, Herr Mitterwurzer; King Mark, Herr Zottmayer; Brangaene, Fräulein Deinet.

Von Bülow was the conductor also at the first performance of "Die Meistersinger," June 21, 1868, just three years and eleven days after the "Tristan" premiere. The initial "Meistersinger" cast included: Hans Sachs, Herr Betz; Walter, Herr Nachbauer; Beckmesser, Herr Hölzel; David, Herr Schlosser; Eva, Fräulein Mallinger; Magdalena, Madame Dietz.

Von Bülow conducted both "Tristan and Isolde" and "Die Meistersinger" from memory.

THE MUSICAL COURIER announced some months ago that Pugno will visit this country next season under the management of Mr. Wolfsohn. Last week THE MUSICAL COURIER stated that Marie Hall was also engaged by Wolfsohn for an American tour. In addition to these, Mr. Wolfsohn has contracts with Kirkby Lunn, the English contralto, and Ben Davies, the English tenor, and Gwilym Miles for tours under his management, and he is also to manage Gerardy next season.

FOURTEEN brothers and sisters all in a row like a flight of stairs represent the musical members of one family in Omaha, Neb. The father of these musical hopefuls is a doctor. Has President Roosevelt been notified?

AS a musical nation the United States must be progressing. One authority states that 20,000,000 harmonicas were imported to this country last year. And yet some specialists are excited because insanity is increasing.

FRIENDS of Brahms in Vienna are working to raise funds, and later hope to establish a Brahms house in that city in memory of the composer.

Chicago.

CHICAGO, May 25, 1905.

THIS is the month when dressmakers get busy, ribbon counters are rushed, white materials of all kinds are at a premium, and conservatories and institutions, from music schools to barber universities, are whirling in the vortices of final examinations and competitions.

The visiting artists and organizations designed to exploit their specialties and their abilities to gather in the community's shekels have come and gone, the resident artists and organizations are busy with the aforesaid examinations and competitions, and summer is rapidly approaching to give rest to the weary artist and teacher.

On all sides we hear of extensive preparations for the annual commencements, and of the important schools in the city, the Chicago Musical College has already started with its examinations in the piano department. Last Monday was devoted entirely to the preparatory classes in that department, and next week the entire week will be taken up with examinations and prize competitions. The reports are that the classes in all the branches of the college, that is, piano, vocal, violin and dramatic art, are larger and the standards higher than ever before.

CHICAGO NOTES.

The Theodore Thomas Orchestra, Frederick A. Stock conductor, is having one of the most successful tours in the history of the organization. Mr. Stock's success abroad is equal to that in his home city. The following are some press comments from Cincinnati and Cleveland, Ohio.

Reviews of two concerts given in Cincinnati May, 5, 1905:

Two or three points may be chosen to explain the interest the concerts of the Theodore Thomas Orchestra held for the people who assembled in Music Hall Wednesday afternoon and evening. Briefly, these were Frederick Stock, conductor; Rudolph Ganz, pianist, and two remarkable programs. The applause which greeted Mr. Stock when first he made his bow was for Theodore Thomas' man and his successor. At the conclusion of the Brahms E minor symphony the applause was for Stock, and it was accompanied by the conviction that Thomas' successor was worthy to fill his place. During the two concerts Mr. Stock directed various brilliant orchestral numbers, classic and modern, but he did nothing better than the Brahms symphony, and that so superbly that the exposition thereof may be accepted as a measure of the new leader's ability. In appearance Mr. Stock is slim and youthful, rather over middle height, with small face and fair hair. His manner expresses modest dignity; his conducting is absolutely devoid of mannerisms or exaggeration. The beat is sure, firm and convincing. Stock is evidently a pupil, though not an imitator, of Theodore Thomas, for while the tone and technic of the band, the little ways of playing soft, quick passages, with neat turns, the smart finish of chord formation and a half dozen other things bear the well known impress of long years of training under Thomas, the reading of the symphony was distinctly individual.

The Brahms symphony exhibited first of all a masterful grasp of the composition in its entirety, which caused the structural themes to stand forth in the light of day and the subsidiary themes to form a characteristic, richly woven background. This announced Mr. Stock's appreciation of musical form and ranked him with classic exponents. The humility with which the inner meanings were developed and the judiciously appropriate tempos of allegro and andante indicated the modern understanding with which Stock pro-

poses to read the classics. A Brahms specialist, a successful reader of the intellectual, non-emotional music may be considered a past master in all but the extreme modern schools—that is, Strauss and Berlioz, who always seems more recent than his hundred years warrant. In the Glazounow suite brilliancy, contrast and style were in evidence.

At the evening concert the Tchaikowsky fantasia, "Romeo and Juliet," which fairly exhausts all agreeable orchestral possibilities, affords a vehicle for displaying temperamental gifts, which are nevertheless chastened by a consciousness of the restrictions of art. The "Meistersinger" music the Thomas Orchestra plays "con amore," but the youthful vigor of the new conductor marked its every measure. Mr. Stock is, as someone aptly remarked, a lucky man; he is also an admirable orchestra leader. He is not a coming man—he has arrived.—The Cincinnati Times-Star, May 4, 1905.

The first of the Thomas Orchestra concerts yesterday afternoon in Music Hall presented an old and familiar organization, but a new conductor. It did not take long for the critical in the audience to be convinced that Frederick A. Stock is worthy to step into the shoes of the late Theodore Thomas, and that under his direction the orchestra with the old and immortal name bids fair to attain a new and greater favor than it has achieved in the past. Mr. Stock evidently brings to his work the energy, fire and inspiration of youth, with the attainments of a solid and varied musicianship and the maturity of a substantial experience.

Having heard the Brahms Symphony No. 4 in E minor by the local Symphony Orchestra during the past season, the audience was in position to note the differences of a second reading by foreign instrumentalists. Comparisons are odious and will not be attempted, but to the lover and student of Brahms such a reading as was given of this creation of his was in the nature of a welcome revelation. Such pianissimos, such beautiful and delicate shadings and nuances made the intellectual Brahms almost warm and passionate with emotional power. The andante, with its striking ingenuity of Phrygian mode, its novelty and subtlety of expression, was as beautiful as a masterpiece of mosaics and strangely fascinating. Life and sprightliness and the vivacity of champagne sparkled in the presto giocoso movement. The mellow efficacy of the reeds found expression in the final movement—allegro energico—which was given with dash and inspiration.

The Suite "Ruses d'Amour," op. 61, of Glazounow, is exceedingly descriptive, with dashes of bright color, and the orchestra gave it a high strung, brilliant reading. It may well be said that with a record of several previous performances not even the Theodore Thomas Orchestra ever gave a more finished and classic interpretation to the overture, "Leonore," No. 3, of Beethoven, than it did yesterday. Beethoven's masterpiece was given with intense fidelity to the original.—The Enquirer, Cincinnati, May 4, 1905.

We arrived in Oberlin a few moments after the beginning of the concert. As we approached the antique looking church—erected in 1843—the sound of sweet music filtered through the open windows of the church. It was the Adagio from Dvorak's "New World" symphony.

Entering the church, we found it crowded to the limit of its capacity with an enthusiastic audience of students and music lovers. There was no doubt as to the reason of their presence there. It had to do with no fad or function. It was musical enjoyment pure and simple. The orchestra was that of the late Theodore Thomas.

But, be it told in loud and fetching language, in Frederick A. Stock Thomas found a worthy understudy and successor. Stock handles his men with the same quiet potency and a self reliance born on intuitive power and capacity. He does not assault the ceiling with his gyrating baton, nor does he work himself into a frenzy to attain a climax. All this preliminary drilling has been done at rehearsals. And his men follow his emotional suggestions as they did under the magical way of Thomas. Stock is not only a born conductor, but a musician of the broadest culture and unusual creative talent. These facts have been proven by his consistent and musicianly readings of both classic and modern works. He possesses classic conservatism, and modern realism, and strenuousness.

Moreover, he told me in private conversation that he thoroughly believes in orchestral limitations, and differentiates between obtrusive noise and legitimate tonal effects. Hence, all his climaxes are musical sound, and not volcanic eruptions of cacophony.

Now all of this thesis on Stock and his orchestra came about by reason of my attending the Wednesday afternoon concert of the Oberlin Musical May Festival at Oberlin. As the program was practically one that we will hear in a week or so at Gray's Armory, I have expended my powder on Stock and the orchestra, rather than on the program and its presentation.—By Wilson G. Smith, Cleveland Press, May 18, 1905.

Sunday evening, May 28, two concerts will take place. One, the last concert for the season of the Irish Choral Society, Thomas Taylor Drill, director, at the Studebaker Theatre. This is a chorus of some 100 mixed voices, and will have the assistance of William Beard, basso, and Anna V. McDonald, contralto. And the other, a benefit concert for Catholic hospitals, under the direction of Dr. M. J. Seifert, at the Auditorium. At the latter an orchestra of forty-five musicians will assist, and among the soloists is Mrs. John M. Smolski, a pupil of Mrs. O. L. Fox, and a singer of ability.

Since Dr. Seifert has been president of this society he has done considerable in bringing before the organization good musical performances and he deserves the praise of the public for his disinterested work.

The Illinois Music Teachers' Association will hold its convention in Peoria, Ill., commencing June 6, which will last through the 7th, 8th and 9th. Numerous recitals and essays will be delivered and the meeting promises to be one of the most important and best attended held so far.

Frederik Frederiksen.

An engagement of interest to the violin circles of Chicago is announced by the Chicago Musical College, in having closed a contract with Frederik Frederiksen, of London, England, who will begin his duties at the college in the fall.

Since 1892 he has been prominent before the English public as soloist and has been identified with the London Organ School and the Croydon Conservatory. A pupil of

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Vernon d'Arnalle's Successes.

We seldom hear a really great singer here, but last night's concert was surely one of those rare and delightful occasions. The first group of songs were calculated to excite widely different emotions. The quiet, beautiful tone work of the "Come Ragazzo" was offset by the sprightly and delicate "O Liebliche Wangen," and then came Schubert's beautiful "Litanei," wonderfully rendered. The thrilling "Erlkönig" was all fire, and held the audience breathless till the last sombre note, but the "Litanei" almost reached the tears, it was so beautiful.

The second group, the folksongs of Lower Brittany, were most enjoyable little sketches, though very peculiar and totally unknown to the ordinary concert goer. The last group, "When I Hear Thee Sing," "Confession," and the tone poem, "Beside the Winter Sea," were the only English songs on the program, and to some of the audience this was a subject for regret, but if one considers what would have been missed if English songs had taken the place of that first group there is no room for regret. That golden voice and those inspiring strains would make Sanscrit perfectly intelligible.

Mr. d'Arnalle's program was all too short, but he refused all encores. The pleasures of the evening were greatly enhanced by the artistic playing of Mr. Oberndorfer. His accompaniments were intelligently and sym-

pathetically played and his brilliant solo numbers created such a desire for more that he was finally persuaded to grant one encore.—Michigan City Evening Dispatch.

A normal session of five weeks will be held by the American Conservatory, beginning Monday, June 26, and ending July 29. The majority of the faculty will be in attendance. There will be a course of lectures by John J. Hattstaedt, Victor Garwood, Cyril Graham, Hubbard W. Harris and Frances Crowley. One of the features of the session will be a series of five recitals in which such artists as Allen Spencer, Henriot Levy, Ragna Linné, Grace Dudley, Louise Blish, Mabel Goodwin and others will take part.

A recital will be given in Kimball Hall, Saturday afternoon, June 3, by the Virgil Clavier department of the American Conservatory under the direction of Mrs. Murdough.

The dramatic department of the American Conservatory will hold its closing exercises Wednesday evening, June 7, at Steinway Hall. The program will be performed under the direction of Miss Lumm.

One of the features of the American Conservatory is its normal department, under the personal direction of the president, John J. Hattstaedt. This department has reached an exceptional position, always maintaining a high standard and offering unusual advantages to prospective teachers of music.

The examinations this season proved to be, as usual, thorough and complete, embracing a wide range of subjects

relating to pedagogic work. During the season students hear the lectures of such musical educators as John J. Hattstaedt, Emil Liebling, Gertrude H. Murdough, Victor Garwood, Allen Spencer, Cyril Graham and others.

The attendance during the past season has been unusually large.

Sherwood Music School Recital.

Monday evening, June 5, the advanced pupils of the piano department of the Sherwood Music School will give a recital in Assembly Room, Fine Arts Building.

The annual commencement concert of Sherwood Music School will be held in Music Hall Wednesday evening, June 14.

Sherwood at Chautauqua.

Mr. Sherwood will have charge of the piano department, this being his seventeenth season at Chautauqua. In addition to private lessons he will conduct twenty-four classes in musical analysis and artistic interpretation and will give a series of seven recitals, with the assistance of Sol. Marcosson, violinist. He will be ably assisted by Georgia Kober, of Chicago, and Mrs. E. T. Tobey, of Memphis, Tenn. The regular term will begin July 8 and continue for six weeks. Teachers whose professional duties occupy all of their time during the winter may unite a delightful holiday at this ideal summer resort with an inspiring course of study that will bring with it new ideas and new ambitions, thus insuring to the coming winter's work a power and enthusiasm that will be a guarantee of future success.

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Anita Rio's Triumph With Thomas' Orchestra.

ANITA RIO sang with the Thomas Orchestra in Saginaw, Mich., recently, winning much praise. Press comments follow:

Anita Rio achieved a personal triumph, and certainly succeeded in carrying the audience off its feet. There is seldom heard such a mighty and enthusiastic tumult of applause as that which greeted her solo number, the glorious "Ave Maria," from Bruch's "Cross of Fire," and it sufficed to demonstrate the effect produced upon an audience which held the music lovers of more than one city. This charming songstress, with the peculiarly foreign name, and the most clear and pronounced American accent in her vocalism, is unquestionably an artist, and she possesses a voice of remarkable quality, sweet, clear and true to a shade. In perfect accord with the superb accompaniment she sang the selection so as to convey its truth and appealing quality to all, she took the several difficult passages in the number with graceful ease, and her tones filled the theatre with melody. It was a charming bit of work, and the singer's method again emphasized the great value of correct and clear enunciation. Her sustained notes were given full and clear value, and the deep silence which prevailed as the final chord was struck was not broken for a full half minute after she had finished, when the house broke out into the most enthusiastic demonstration the festival has witnessed. So insistent was the applause in fact, that the singer was practically compelled to respond, and in excellent taste, she adopted the good, old fashioned method of repeating the selection which had been encored, so that the deep impression created was not lost.

Rio was also heard in solo numbers in the main presentation of the evening, the "Death of Minnehaha." Here, too, she was singularly effective, and she established her quality at once in the simple bars of "Behold Me," the favorable impression being strengthened when the beautiful lines of the dying vision of Minnehaha were rendered, ending with the piercing call for her lover husband, Hiawatha. How that call did ring out, and how singularly effective

it was in stirring the deepest emotions.—The Evening News, Saginaw, Mich.

Miss Rio, assuming the main role of Minnehaha, scored a brilliant success. Her soprano voice is of the sort to command unstinted praise, and, as it proved, to command enthusiasm of an intensity which is not often accorded artists here. It is not sufficient to say that Miss Rio "made good." She established herself as an artist of the first rank; and Schumann-Heink alone, of all the May festival artists, has been given a more tumultuous greeting. And Schumann-Heink is first among contraltos. Miss Rio's soprano has placed her in the first rank, by virtue of its lyric and emotional qualities. Her rendering of Minnehaha was faultless; followed as it was by Bruch's "Ave Maria," it could not fail to arouse either the sensitive or the sluggish to a response.

Miss Rio's "Ave Maria" followed on the program. It was the most effective work she did, and won the great ovation of the evening. The singer was recalled time and again, and she finally consented to an encore by a repetition of the piece. The audience thirsted for more, but it finally acceded to Miss Rio's diffidence.—The Courier-Herald, Saginaw, Mich.

Mark Hambourg's Doings.

HERE are a few German press notices about Mark Hambourg:

The piano virtuoso Mark Hambourg, who appeared last year with tremendous success at these concerts, was the soloist in yesterday's cyclis concert, the eighth in the Kurhaus. It seems that the virtuosity, brilliancy and all round qualities which he possesses have still more developed in clearness. The adagio of the Chopin concerto, which is full of that soft, melancholic spirit, was thoroughly realized. Also in the berceuse and the nocturne of Chopin Mr. Hambourg showed how he can play with most delicate feeling. All the intricate passages he produced with poetical and dreamy magic. No wonder that the public was wild with enthusiasm.—Wiesbaden Tageblatt.

The soloist was Mark Hambourg, who just had an unheard of success on Sunday last with the Brahms concerto in Paris. To his perfect technic he added the higher virtuoso element, an energetic perfection, a kind of diabolical joy to overcome and to conquer the difficulties. As the task gets harder and more dangerous, he, in his excitement, gets still bolder and more titanic. The greatest points of the artist are passion, big tone and temperament, which make him a great interpreter of great works like Brahms, Liszt and Tchaikowsky. Yesterday he showed himself in a new light. The program was practically all Chopin and he scored a success which has not been paralleled by any of his colleagues. Even if one would not agree with all the small details of his interpretation of the concerto in E minor, what does it matter if the whole of the performance was ideal? Mark Hambourg played his new variations with immense success and scored a veritable triumph.—Rheinische Courier.

Schumann-Heink Married.

MADAME SCHUMANN-HEINK was married Saturday afternoon, May 27, in Chicago, to William Rapp, of the Illinois Staats-Zeitung. The ceremony took place at the rectory of St. Paul's German Lutheran Church, the pastor, the Rev. Rudolph A. John, officiating. Later a bridal supper was served at the home of the bridegroom's mother. The father of Mr. Rapp, the late William Rapp, was formerly editor of the Baltimore Wecker. Rapp, Sr., went to Chicago about thirty-five years ago to become editor in chief of the Illinois Staats-Zeitung. He was a brilliant journalist. Madame Schumann-Heink, who has been singing the entire season in "Love's Lottery," will close the tour in New York next week, and, accompanied by her husband, will sail for Germany.

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THE Ysaye concerts have been among the greatest artistic successes of the season. The violinist himself has not been heard here before in some years, but his art is more convincing than ever and arouses the native San Franciscan to even boisterous demonstrations of pleasure and delight. Madame Ysaye has been present at all the concerts. Ysaye is playing this week in Los Angeles, but returns Sunday for a farewell matinee concert before continuing his tour.

Jules de Bèze has been a satisfactory accompanist throughout the concert series at the Alhambra Theatre.

Eula Howard, the young pianist, pupil of Hugo Mansfeldt, gave a concert in Steinway Hall Friday night. The young artist improves with every hearing and her program, selected from Chopin entirely, showed the marked development of a natural temperament that enables her to interpret Chopin compositions particularly well. Miss Howard is petite, and her small hand mastered the difficulties of Chopin technic with wonderful ability.

The MacNeil Club, of Sacramento, held a concert in the Congregational Church last Thursday night with Mrs. Walter Longbotham, contralto, as soloist and Waldemar Lind violinist. Both musicians were enthusiastically received. In the absence of the Rev. Charles Miel, Robert Lloyd directed the club.

Ida Grey Scott, who went to Honolulu on the Manchuria last month to be solo soprano at the Honolulu Music Festival and Congress of Song, has, according to the Honolulu press, scored a distinct triumph in the island capital. There were in the chorus 300 voices, conducted by Stanley Livingston. The accompanists were Mrs. Gerard Barton and Mrs. Tenney Peck. Besides these the Government Band, under the baton of Captain Berger, and Fred Butler, baritone, assisted in the program. The festival was under the general direction of Mrs. A. B. Tucker, teacher of singing in the public schools. At the carnival of song at the boys' field, where the public school competition in the contest between three schools, 600 children participated. After an encore, in which these children showed their delighted approval of the soloist, Madame Scott turned and sang her encore to the children, at the close of which the children returned a tribute of

applause. The carnival was a great success, and a correspondent writes that the choruses were particularly harmonious and effective. Madame Scott has several concert engagements in Honolulu which she will fill before returning to San Francisco.

While in Honolulu Ida Grey Scott is being entertained by Mr. and Mrs. A. B. Ingalls. Mr. Ingalls is a leading organist in Honolulu and Mrs. Ingalls is a violinist.

Henry Stockton, former director of the band on the flagship New York, has taken a year's contract to direct the Symphony Orchestra in Honolulu. Mr. Stockton is a thorough master of his profession.

A recital was given Saturday afternoon at Stockton by the Saturday Afternoon Club, on which occasion the music was entirely from the pen of Abbie Gerrish Jones. The recital was given in Miller Memorial Hall and the program was given a delightful rendition. The composer was present and after the program was driven to the home of Gertrude Elliott, where a reception was held in her honor. Some 250 guests were present, among whom were Stockton's prominent people, Saturday Club members and several literary people and musicians.

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*A Song of May.....Miss Turner
Bohemian Dance.....Miss Alberti
Lullabies—

What Does Little Birdie Say.....Mrs. Muldowney
What, Then Baby.....Miss Hopkins
*When the Baby Goes to Sleep.....Mrs. Wilbur
Little Brown Eyes.....Miss O'Brien
*Lullaby.....Mrs. Fyfe
Violin obligato, Miss Zoellner.

*Mia Carissima.....Mrs. Cadle
Barcarolle and Tarantelle.....Miss Baldwin
*What Shall I Sing to Thee.....Miss Brooks
Violin Solo, Thoughts.....Miss Zoellner
*A Broken Dream.....Miss Waldenmeier
*Duet, The Hunter's Return.....Mrs. Housken and Mrs. Fyfe
The Night Is Alive with Song.....Miss Canady
*If Love Be True.....Miss Hansel
Scherzo.....Miss Hjerleid-Shelley
If I Were Thou.....Miss Rolland
*Somebody's Dear Eyes.....Miss Thornton
Tarantelle (Polish Danse).....Mrs. Prole
*The Bells.....Mrs. Housken
Song Cycle, from the Rubaiyat of Omar Khayyam.....Miss Housken
The words of all the songs marked (*) are by the composer.

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Sincerely thanking you in advance,

I am respectfully,

ANXIOUS.

Josef Hofmann announced in THE MUSICAL COURIER of April 26 an offer of \$1,000, to be divided into prizes for the three best constructed compositions for the piano. The sum of \$500 is the first prize; \$300 the second and \$200 the third. The competition will remain open until October 1, 1905. All manuscripts are to be sent to the Ladies' Home Journal, Philadelphia, Pa. There are, however, rules, which composers must observe. As we give the date of the paper with all the details of the competition inquirers can look up the matter.

Poems Set to Music.

MAY 29, 1905.

To the Editor Musical Courier:

If it is not asking too much on the part of an "old subscriber" would you kindly favor me with a list of dramatic

readings with piano accompaniment? I know that Liszt composed some, but do not know what they are.

LILY BLOOM.

Tennyson's "Enoch Arden," with setting by Richard Strauss, and Byron's "Manfred," with setting by Schumann, are among the favorite works of this kind. Liszt did compose piano scores for poems to be declaimed. One musical authority mentions: "Lenore," by Bürger; "Der Traurige Mönch," by Lenau; "The Dead Poet's Love," by Jokai; "Helge's Treue," by Strachwitz, and "The Blind Singer," by Tolstoi. We do not recall a program that included one of these poems with settings by Liszt. By consulting a good musical dictionary Miss Bloom will find that other composers have written piano accompaniments for poems to be recited.

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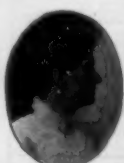
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